

Art

Director

&  
Studio

News

35¢



1955

RRBouché

we \*

# speak a graphic language

for example... a **COMPLETE**  
dealer promotion campaign in **5 DAYS!**

From a hurried conference to final art  
ready for production we beat an impossible  
deadline for Emerson Radio!

Full newspaper ad mats, a promotion guide book,  
3 color counter displays, streamers, pennants, 3 full  
line folders, catalogue sheets, co-op dealer ads...

A job that required top level coordination and  
planning, the maximum in art services and the most  
competent personnel working as a complete unit!

At MAURER STUDIOS, management and  
operating personnel have the flexibility to interpret,  
as well as to create. Result ... the final job for  
Emerson Radio was a product that had quality,  
imagination and most important met the  
high standards set by the art director.



"I needed a complete  
promotion "WANT-  
ED YESTERDAY."  
I called MAURER  
STUDIOS, and in  
nothing flat, I was  
working with the  
planningest, creativ-  
est, fastest bunch of  
guys ever. 5 days  
later the complete  
promotion was in my  
office. Deadline met.  
What can I say?  
They're great!"

*Irwin Perton, Art Director,  
Emerson Radio and Phonograph Corp.*



Why not give us a call on your next job?  
We have a complete art producing unit under one roof.  
Everything from:

Creative art • Layout • Design • Lettering • Typography • Photography •  
Retouching • Copy • Copy research • Production • Illustration, etc.

maurer studios inc.

22 west 56th st. new york 19, n. y. plaza 7-5185, 6, 7

PHOTO-  
LETTERING  
INC.

216 EAST 45TH STREET  
NEW YORK 17, N.Y.  
MU 2-2346

9-10  
Insert This  
Showing In  
Catalog for  
Reference

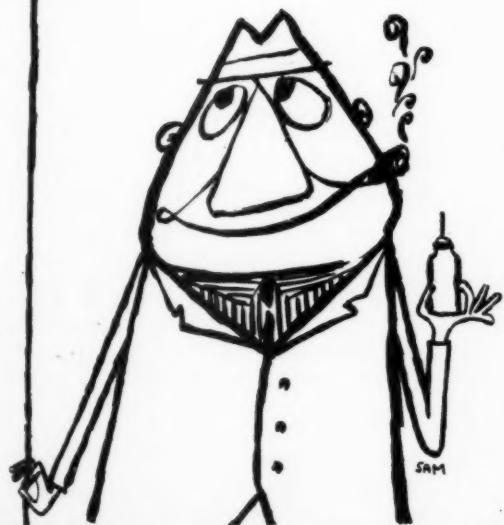
SAFER  
WITH  
ZERONE

CLARENDONA condensed 4  
CLARENDONA condensed 7

CLAREndona 4  
CLAREndona 5  
CLAREndona 7

CLAREndona exp. 4  
CLAREndona exp. 5

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936



PASTE-UPS UNLIMITED • 200 W. 58 ST. • CO. 5-8688

still life...illustrations...food photography



# ANNUAL EXHIBIT

## ADVERTISING & EDITORIAL ART



**NEW YORK** • Oct. 25, 26, 27 • Architectural League of New York • 115 East 40th Street

**PITTSBURGH** • Monday, Oct. 31 • Carlton House

**CLEVELAND** • Wednesday, Nov. 2 • Hotel Hollenden

**DETROIT** • Friday, Nov. 4 • Park Shelton Hotel

**ST. LOUIS** • Monday, Nov. 7 • The Jefferson

**CHICAGO** • Wednesday, Nov. 9 • The Drake

**PHILADELPHIA** • Monday, Nov. 14 • The Benjamin Franklin

*You are cordially invited to attend*



**Charles E. Cooper, Inc.**  
*Advertising Art & Photography*  
136 East 57th Street • New York 22, New York  
11 Holland Avenue • White Plains, New York

# art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

## the art plus copy era

Art, properly directed, is a powerful sales force. You have known this for years. What makes this statement news is that an increasing number of advertisers now know it too.

Many of us can remember when the primary sales force in an advertisement or promotional piece was the copy. Almost as a reaction from this viewpoint there appeared a few agencies, a few designers and studios who lead the field in producing ads outstanding for their beauty. But inertia kept many an advertising executive thinking "They win Art Directors awards, but do they sell?"

The transition in thinking is now far advanced. Perhaps the cumulative effective of years of art directors shows from coast to coast helped influence the younger crop of admen. Perhaps readership and motivation studies and the power of TV have impressed the sales impact of the visual part of the ad on the advertising and sales promotion manager. Whatever it is, the day is here when a great segment of the profession recognizes that the best ad is the best blend of art and copy.

Some specific evidence that the power of art in selling is being increasingly accepted follows. Remember the El Producto cigar box designed by Paul Rand? The first year it appeared it sold out the Christmas boxes way before Christmas and resulted in other companies redesigning their boxes. The Raymond Loewy designed Old Forester decanter won more than a package design award. It made sales, and so did the Schenley decanter. Result, Calvert Reserve has Russell Wright and George Nelson designing decanters this year.

And in space advertising, advertisers are getting weary of blatant copy, big type for what are really small claims, and competitive copy, and are going in for the ad with an emotional appeal. This means more emphasis on the tone and taste of the ad, and more emphasis on the role of the art director and ad artist and photographer. See current Philip Morris "Gentler than words" campaign. And of course there is "Modess . . . because". Also Hunt's "Deliciously yours" with four lines of copy following a P.S. at the bottom of the page. And remember, these are all product ads.

This can be a golden era for the advertising art professional, and all signs indicate he is ready to make the most of it.

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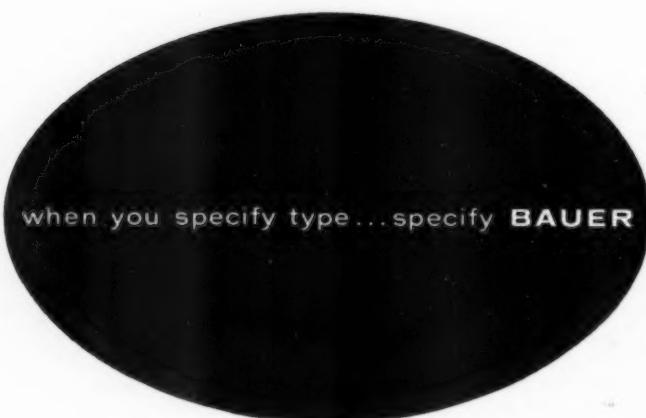
## **tax talk**

MAXWELL LIVSHIN, CPA

# **FORTUNE**

**the new Clarendon**

LIGHT • BOLD • EXTRA BOLD



# **VENUS**

**the established Grotesk**

LIGHT • MEDIUM • BOLD • EXTRA BOLD • ITALICS

BAUER ALPHABETS, INC.



235 E. 45th ST., N.Y. • VA 6-1263

*associated artists associated artists*

new larger quarters: 711 Boylston Street

new phone: COpley 7-0769

same top studio service

**associated artists associated artists associ**

Boston

Q. When the tax return of a corporation is examined by an Internal Revenue agent, are the officers' returns also examined?

A. Yes, they may be. In future examinations, the U. S. Internal Revenue agent will probably examine the return of a "close" corporation and the returns of its chief officers for possible abuses of interrelated expense deductions.

Q. Are vacation camp expenditures deductible as entertainment expenses?

A. Yes. In the McCall case, the Tax Court issued a memorandum explaining that in the instant case, the taxpayer proved that the deer camp and the small boat were maintained for the purpose of entertaining customers. However, the taxpayer could not substantiate the number of customers entertained, the extent of personal use nor the amounts spent and a portion of the deduction was therefore disallowed.

Q. How is the amount of an underpayment determined?

A. By subtracting a) the amount actually paid in respect of such installment from b) the amount required to be paid on or before the installment date. The amount required to be paid, in the case of artists and art directors, is determined by dividing by 70% the tax which is shown on your final return for 1955 by the number of installment dates in your taxable year. The amount actually paid in respect of the installments includes amounts paid on prior installments in excess of the amounts required to be paid on such prior installment dates.

To illustrate the foregoing, assume that an artist reports a tax liability of \$4,000 on his final return, has paid a total of \$1,000 estimated tax in two equal installments of \$500 during the year. There is an underpayment of estimated tax as of each installment date,

Tax liability for year 1955	\$4,000
70% of tax liability	2,800
computed as follows:	
1/4 of 70% of tax liability	700
Deduct installment payment	500
Underpayment on each installment	200



*Don McCaig*

Skillful interpretation and attention to detail give a very warm and human quality to Don's painting.

With this sensitivity and a wide variety of techniques, he has given his illustrations the eye arresting character needed for a real selling job.

*KNOW THIS MAN!*



**Advertising Art**

1006 OLIVE STREET • ST. LOUIS, MO

GARFIELD 1-0932



## adhesive colotone sheets

for Layout - Package Design -

### Visual Aids . . .

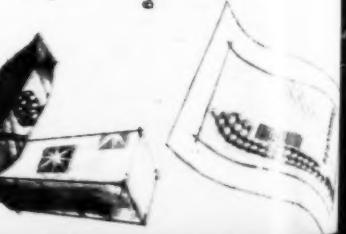
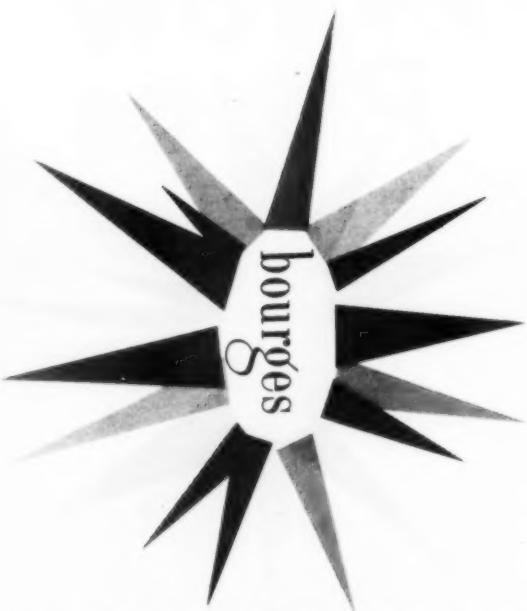
# bourges

WITH BOURGES ADHESIVE SHEETS YOU CAN DO LAYOUTS AND DESIGNS IN ACTUAL PRINTING INK COLORS.

THESE TRANSPARENT SHEETS ARE EASY TO USE AND THEY ADHERE SMOOTHLY TO ALL SHAPES AND SURFACES —

YOU CAN PUT THEM RIGHT ON PENCIL SKETCHES, TISSUE DUMMIES, EVEN PHOTOSTATS. THE SAME EFFECTS

CAN BE DUPLICATED IN THE FINISHED ART WITH BOURGES OVERLAY SHEETS.



These unique adhesive-backed colors stimulate exciting new ideas in layouts, presentations and package designs. They let you experiment with actual printing ink colors on the roughest sketch — as you overlap them you see the effects of overprinted inks. Since the colors are transparent and the adhesive is heat-resistant, these Sheets are wonderful for projected visual aids, too.

The sparkling color of Bourges materials can be matched exactly in reproduction. You do your rough sketches with the Adhesive Sheets and prepare the finished art with the matched Overlay Sheets.

As a first step, test switches of the Bourges COLOR GUIDE on your work — this handy tool contains samples of all sixty Bourges colors. Once chosen, the color never changes from layout to printed page. The Bourges COLOR GUIDE is just \$5 at your art supply store.

at leading art supply stores

## coming events

Oct. 1-31 . . . Exhibition, paintings by Joseph A. Clark, A.I. Friedman Gallery, 20 E. 49 St., NYC.

Oct. 5-23 . . . Art lending service exhibition, Museum of Modern Art, NYC.

Oct. 6-Dec. 15 . . . Thursday evening film series at Museum of Modern Art featuring old and rarely shown films.

Oct. 12-Nov. 13 . . . Cleveland Art Directors Club Show, Cleveland Museum of Art.

Oct. 28 . . . "Odd Ball", Detroit AD Club masquerade, Hotel Statler, Det., Crystal Ballroom.

Oct. 31-Nov. 2 . . . Packaging Institute 17th Annual Forum, Hotel Statler, N. Y.

Oct. 31-Nov. 2 . . . Assn. of National Advertisers, annual meeting, Hotel Plaza, NYC.

Nov. 8-10 . . . Fourth Canadian national packaging exposition and conference, Automotive Bldg., Canadian National Exhibition Grounds, Toronto.

Nov. 10 . . . Annual exhibition of Chicago Art Directors Club, Prudential Bldg. Two weeks.

Nov. 14-16 . . . Advertising Essentials Show, sponsored by Advertising Trades Institute, Biltmore Hotel, New York.

Nov. 14-16 . . . Public Relations Society of America, annual national conference, Ambassador Hotel, L.A.

Nov. 18 . . . Annual Miniature Show, San Francisco Artists & Art Directors.

Nov. 23-Feb. 20 . . . Exhibition, Built in Latin America, 20th century architecture, Museum of Modern Art, NYC.

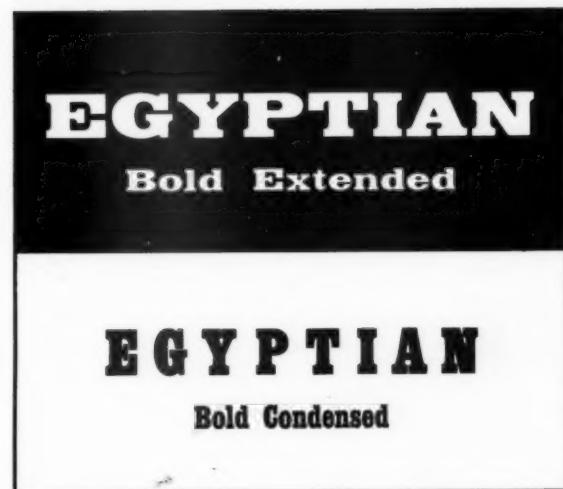
Nov. 28-30 . . . International Ass'n of Fairs and Expositions, Hotel Sherman, Chicago.

Dec. 4-7 . . . Outdoor Advertising Ass'n of America, 58th Annual Convention, Hotel Sherman, Chicago.

Dec. 16 . . . Christmas Party, San Francisco Artists & Art Directors.

April 8-29 . . . 7th Annual Commercial Art and Photography Show, Washington, D. C. club, Corcoran Art Gallery. Awards luncheon, April 9.

May 3 . . . Detroit Art Directors Club Awards Dinner and opening of annual exhibition. ●



You'll want to use the EGYPTIANS to "set off" a gray block of text, to contrast with a busy illustration, or to create a delicate texture of widely-spaced letters against a solid block of color. Amsterdam made the Egyptians just for these reasons, and **how well** they do their jobs! How about using them on **your** next job?

## AMSTERDAM CONTINENTAL

**Types and Graphic Equipment, Inc.**

268 Fourth Avenue, New York 10, N. Y.

**Specimen showings now available.**

Set in Egyptian Bold Condensed, Egyptian Bold Extended and Standard

ready soon:

## the letterhead

*history and progress • by Ernst Lehner • price \$9.50*

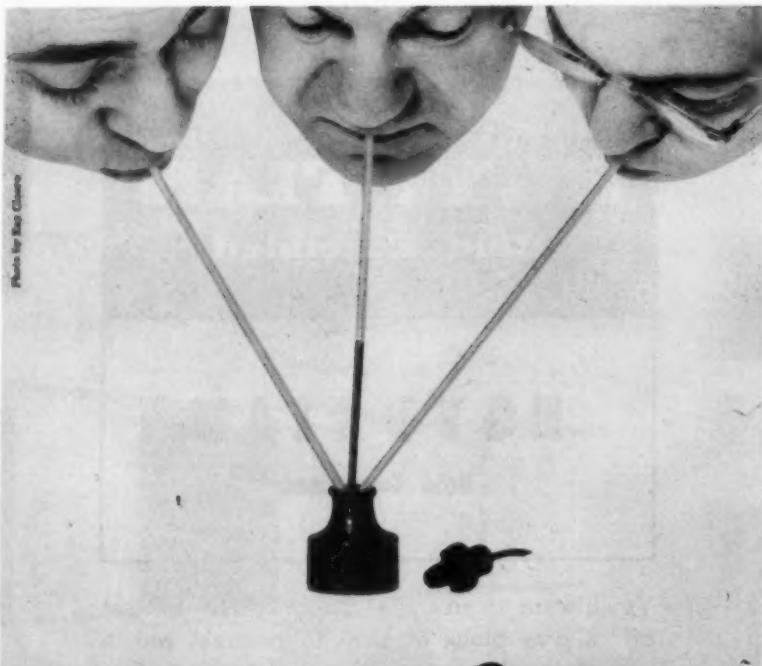
*The first book devoted exclusively to  
American and European letterheads.*

*The historical part includes 128 reproductions of mastheads,  
billheads, tradecards and letterheads from the 6th to the 20th century.*

*The modern part shows a collection of 60  
original contemporary outstanding letterheads.*

*museum books, inc., 48 east 43 street, new york 17, n. y.*

## letters

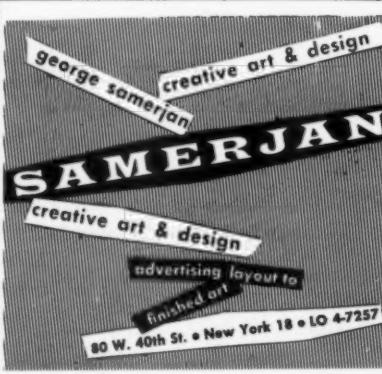


FOR THAT SPECIAL ASSIGNMENT DESIGNERS **3** ART FOR ADVERTISING  
115 WEST 45TH STREET • NEW YORK 36, N.Y. • JUDSON 2-5083

why not look into corry\*



\*Corry Photographer • 270 Park Ave., New York City 17, New York • PL 3-4424



from the Vicepresidente del Club de Directores de Arte de Buenos Aires

(translated as best we could)

Please renew my subscription to ADSN . . . It is of inestimable value to me for its editorial material and its reportage of New York, the indisputable center of the world of publishing.

Ricardo de Urdaneta

### Wrong "Flying Man"

With reference to your article on the "Martinson Jomar Campaign" on page 39 of the June issue of Art Director & Studio News, the information given therein is incomplete.

I was AD on the Martinson account and initiated the idea of the Jomar "Flying Man" campaign. Only after the basic idea and design approach was accepted by the client did I call in Mr. Birger Roos to follow through on the finished art work.

The absence of this information is of some embarrassment to me because it is generally known that I was responsible for the campaign (i.e., several of the Martinson posters were submitted by me to last year's AD show).

Jack Wolff, New York, N.Y. •



### Cover designer

Rene Bouché's work has been in Vogue regularly since 1939. He is also known for his portrait drawings of prominent contemporaries and of actors and comedians in CBS advertising. He created campaigns for Elizabeth Arden, Saks Fifth Avenue, Yardley, Charles of the Ritz, Schweppes, and the De Beers Collection.

Bouché taught at the Art Students League of N.Y., won many awards and has lectured extensively. He often visits Europe on "reporting missions."

As a painter, abstract up to 3 years ago, Bouché has had several one-man shows and participated in avant-garde group shows. His work hangs in private collections here and abroad. A current exhibit of his portrait paintings is at the Tibor de Nagy Gallery until December 5.

Lately interested in stage design, his sets and costumes will be seen in "A Child of Fortune", a Guy Bolton adaptation of a Henry James novel which opens on Broadway December 26.

ONE OF KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

## Grown-Up Story Hour

When you have a story to tell—to five or five hundred—slides and slidefilms are the dramatic, attention-demanding, and long-remembered media for the job. Their speech is "visual"—as always, the quickest route from one mind to others.

Your photographer knows how to handle 35mm Kodachrome Film in ways which will turn the dullest statistic into an interesting experience. See him when the problem is to tell a story. Kodachrome slides are another of Kodak's 5 ways to color which help you advertise and sell a product or an idea.

### KODAK'S 5 WAYS TO COLOR FOR ADVERTISING

**1. Kodak Ektachrome Film:** Superb color, brilliant or subtle; transparencies for photomechanical reproduction, now supplied in 35mm size as well as in sheets and rolls. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—before reproduction. **3. Flexichrome Process:** Create photographs in the colors of your

choice—from black-and-white, or color originals.

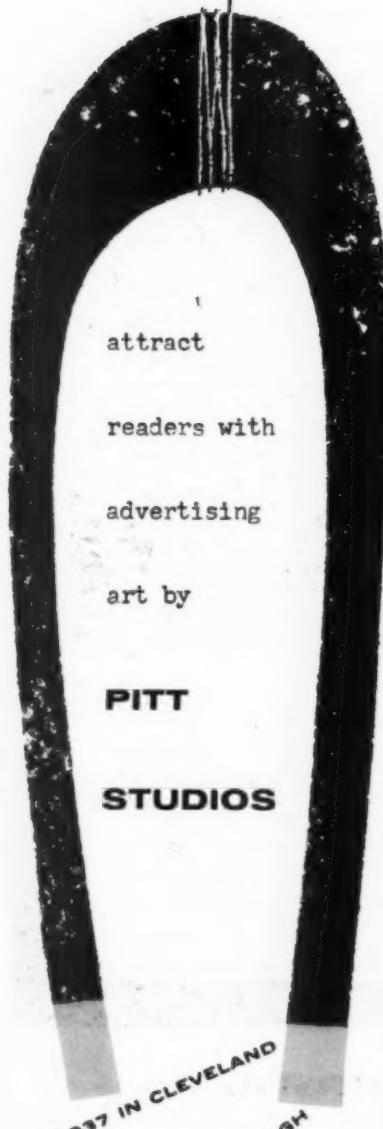
**4. Ektacolor Film:** The starting point for display color transparencies of excellent quality and any size.

**5. Kodachrome Film (35mm):** Projection slides of exceptional sharpness and color quality. For presentations, for selling, or for teaching.

Your photographer knows how to handle them.

**Kodak**  
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N.Y.



## highlights

of the

International

Design

Conference

"Sterile functionalism is as bad as excessive ornamentation" observed W. M. de Majo, British designer and merchandising consultant, at the 1955 International Design Conference. In his talk, titled "Live Wires or Dead Ends?", Mr. de Majo commented on the progress and acceptance of design in Great Britain. He advised that ". . . the chief deterrent to design in Great Britain has always come from the backward attitude of industrialists and business men. They still move with cement in their boots..."

"I believe the gradual acceptance of modern norms in my country is a direct result of the Festival of Britain . . .

### Top level imagination

Slowly, and I hope surely, companies are beginning to see the value of an integrated policy of design . . . Almost every successful design program depended on the appointment of an imaginative top level executive able and willing to take decisions and to work in harmony with his designer and production people. All must approach the choice of a design with open minds; recognising that the designer of integrity will not produce work simply to please his client but in order primarily to achieve the maximum success at the point of sale. . . . The long divorce between art and industry appears to be nearing its end. . . . I think design in Britain to be on the way to recovery, but much of it still clings to the worst traditions of the past, suffering particularly from a hangover of the modernistic period of the early twenties. Sterile functionalism is as bad as excessive ornamentation, and in Britain we have more than enough of both. There is no need to play down to the alleged bad taste of the masses, and particularly

the store buyers, lowering our own esthetic standards in order to appeal to them. We need to make people feel at home with products and their surroundings alike; and no one ever feels at home with someone who talks down to him. Instead of spreading high-falutin gospels, instead of overplaying abstract design solely for the sake of being original or smart, we must search for what is fundamental, human and shared by almost everyone. Good design is ageless. The elite revel in it, the masses enjoy and wonder at it."

"There are still too many amongst us who design for an applauding coterie of friends and colleagues. There are still too many of us who stand with our heads on one side wondering if 'it will look good' in the glossy magazines. This is not the question to ask ourselves. Far more important that the design should look right and work well, and at the same time be practical and economical to produce."

### Are the designers to blame?

"Yet, when all these criticisms have been made, one is bound to ask if the designers are the only ones to blame. I don't think so. Most really bad design are projects or products developed by commercial or engineering fraternities, blind to esthetic values, and unaware that good design pays."

"We cannot begin to congratulate ourselves on our profession until far more industrialists and men of business have come to realise the advantages of employing a qualified designer. I feel equally strongly that Schools of Art and Design, both in the United States and abroad, lack the vitality, imagination

(continued on page 64)

WHY BE OLD FASHIONED?

be modern...

use **KEMART**

The old "half-way" methods of reproducing highlights and dropouts are as out-of-date as side burns and gaiters. KEMART allows you to maintain complete control—whether your artwork is created in pencil, crayon or wash.

From true black to pure white—all tone values are maintained in exact relation—with KEMART.

Reproduction is faithful to your technique—no shooting of "high" keys or loss of detail—everything captured by photographic means, with obsolete hand methods eliminated.

Just **2** easy steps

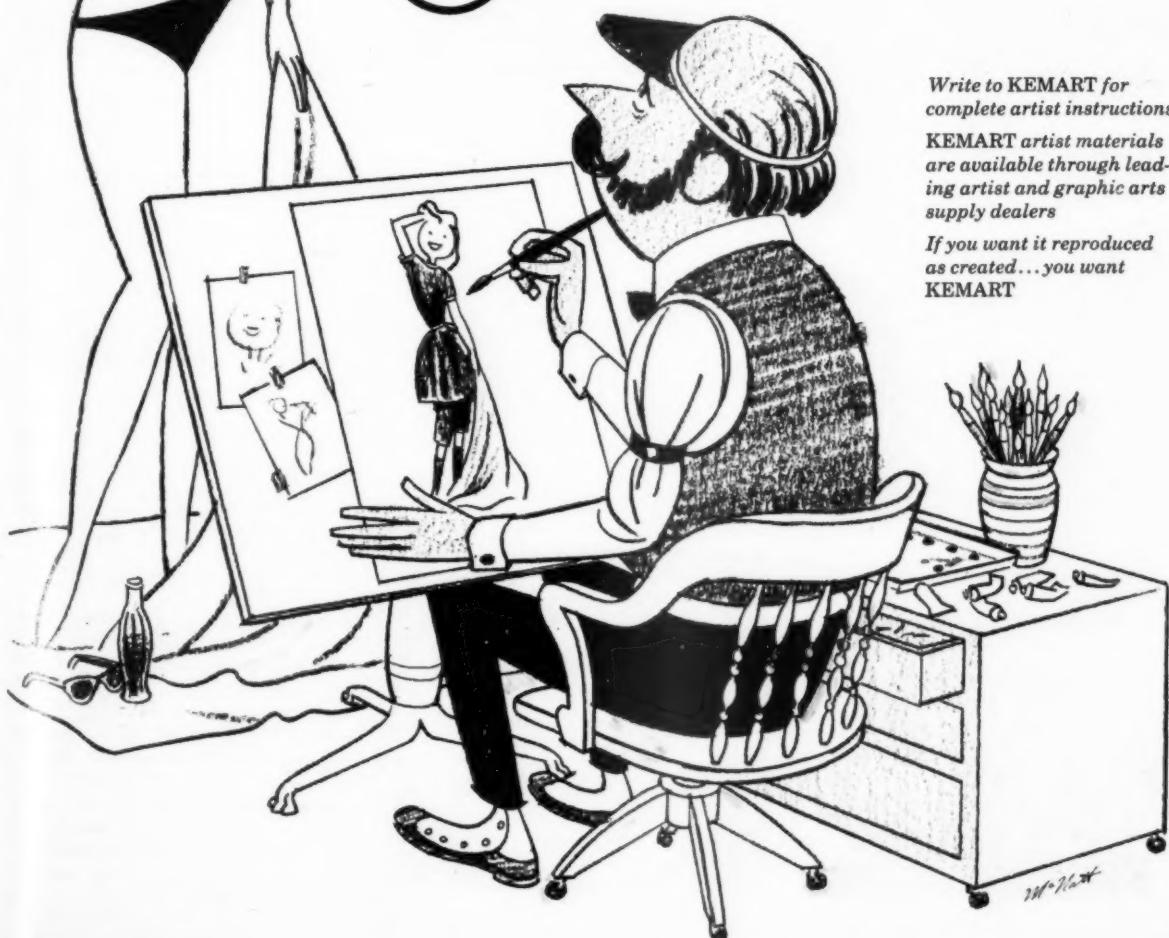
{ 1 Use KEMART Artist materials  
2 Send your work to a KEMART licensed platemaker



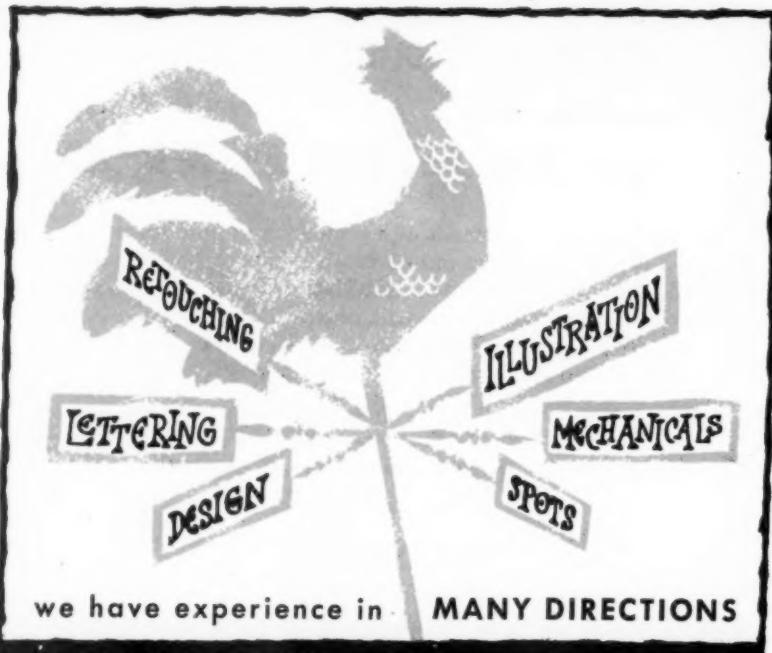
**KEMART CORPORATION**  
340 FRONT STREET • SAN FRANCISCO, CALIFORNIA

*Write to KEMART for complete artist instructions  
KEMART artist materials are available through leading artist and graphic arts supply dealers*

*If you want it reproduced as created...you want KEMART*



## business briefs



we have experience in **MANY DIRECTIONS**

**DICK CHENAULT, INC.** Art Service and Artists' Agent  
representing: Al Fatica John Hammer Bud Hawes Fred Hoertz Len Oehman  
Arne Peterson Carl Richmond Al Scully Ned Seidler Jack Wohl Bert Zadig  
17 East 48th Street • New York 17, N. Y. • PLaza 1-0095



specialist in the placement of art personnel

**FRANK BOWLING** agency  
18 east 41st street, new york 17, n. y.

LEXington 2-0038

by appointment only



### Color Retouching

Exclusively  
on Dye Transfer  
and Carbro Prints

**Kennett Studio**

139 E. 52 St. N. Y. C.  
PL. 8-0542

The outlook is still bright. The consumer is in a spending mood. Just a few years ago, despite general prosperity, business and advertising men worried about the too high savings record of the consumer. But last year personal income was up by \$14 billion, with spending up \$20 billion. People are spending more than their income has risen, indicating that the so-called excess savings is coming out of the cookie jar.

General confidence and a greater feeling of security is part of the explanation for the high rate of consumer buying. Heavy advertising, tempting buyers, is another powerful cause of the continuing boom.

Softgoods manufacturers and distributors had a big 1st half in 1955, are headed for a booming Fall and Winter. Durable goods are running 18% ahead of strong 1953. Automobile sales, though high, haven't cut into other items, with food and apparel sales having a record year. Buying power is high with disposable income ahead of last year and heavy personal savings expected to counteract the government's tightening of credit.

In the face of the strong buying potential and heavy production, total dollars spent for advertising are soaring to a new record of \$8½ billion for 1955. Even the ratio of national advertising dollars to companies disposable income is rising, though it is still under 1%. The 1937-39 average was .71%. It has risen steadily since to a 1954 point of .94%.

All major media except radio gained in billings; even national newspapers and those magazine categories that sloughed off a bit in 1954 are recouping gains and headed for record highs.

One gray spot in the economy is consumer credit. Washington is worried about credit expansion. FHA and VA mortgage tightening are just one of the moves being made. However Federal Reserve Board survey shows no cause for alarm. 57% of families surveyed have no installment debt, 44% have no consumer debt at all. Of the families with debt, 72% make payments ranging from 1 to 19% of their disposable income, and nearly 30% have assets exceeding their debt.

you WIN...  
when you BEGIN  
with CRAFTINT-DEVOE

"the perfect START to good ART"

- "Scrink" Screen Process Inks
- Flat and Gloss Screen Process Colors
- Bulletin Colors
- Shading Mediums
- Brushes
- Hobby and Crafts Items
- Drawing Inks

- Show Card Colors
- Artists' Oil Colors
- Artists' Water Colors
- Strathmore Papers and Pads
- Craftint Papers and Pads
- Artists' Specialties and Staples
- School Art Supplies

Rely on a dependable  
SINGLE SOURCE  
for the most  
wanted artists' materials  
in the world.

# Craftint

THE CRAFTINT MANUFACTURING COMPANY  
NEW YORK • CLEVELAND • CHICAGO  
Main Office: 1615 Collamer Avenue, Cleveland 10, Ohio

# Rapid Typographers

## Rapid Film-Lettering

*Rapid Typographers*

Rapid Film-Lettering

*Rapid Typographers*



**Rapid Typographers**



## what's new

**DRAFTING TABLE-DRAWER CABINET.** A new y designed Sheridan drafting table accommodates a drafting machine, lamp and drawing instruments. There is a built-in bookshelf on the table. Cabinet is optional. Both are constructed of plywood with maple drawer runners and metal pulls. Table top area is 46" x 72" - 36" high in front and 41" high in back. Cabinet is 30½" high, 15" wide and 24" deep. Further information is obtainable from Sheridan Gray Inc., 24701 Crenshaw Blvd., Torrance, Calif.

**DISPLAY RETARDS FLAMES.** Corro-Set display backgrounds, manufactured by Gibraltar Corrugated Paper Co., Clifton, N. J., are now flame retarding with "Cor-Retard." Price remains the same.

**THINNER DISPENSER.** For use in filling brush pens, India ink pens, to contain thinner or other liquids, the Herb-Art dispenser has a long, thin spout with a built-in lock which seals the can from evaporation or leaking. Further information is obtainable from H. T. Herbert Co., 10-63 Jackson Ave., Long Island City, N. Y.

**COLOR, PAPER AND PEOPLE** is the title of a booklet describing the influence on people of the color of paper in advertising and direct mail. Whiteford Paper Co., 420 Lexington Ave., New York 17, N. Y.

**CHALKS, PENCILS COLOR-MATCHED.** Eberhard Faber Pencil Co. offers a combination assortment of color-matched shades of Nupastel chalks and Colorama pencils.

The sets are designed for artists who use pastels and pencils together as a single medium.

For further details write the Advertising Department, Eberhard Faber Pencil Co., 37 Greenpoint Avenue, Brooklyn 22, N. Y.

**KODAK MATERIALS BROCHURE.** All Kodagraph materials available from the Eastman Kodak Company for the preparation and reproduction of drawings and documents are described in a new booklet available from the Graphic Reproduction Division, Eastman Kodak Co., Rochester 4, N. Y.

Contained in the booklet is a materials selection chart designed to help in selecting Kodagraph film and paper.

(continued on page 18)



If you're hard-boiled  
about the way your  
work is reproduced...  
specify  
**Fox River Papers!**  
Bonds, Ledgers, Onion Skins,  
Vellums, Bristols, Thin Cards.

## Who's Who in Studios

There's plenty of good art talent around New York these days. Almost every studio can offer at least one topnotch layout or lettering man, illustrator, retoucher or mechanical man.

The real elite consists of a handful of studios—that give consistently fine service: absolute promptness, dependability and intelligent interpretation.

We're proud that an increasing number of Art Directors include us in their "Who's Who" of studios!

**Call Tosca for fine, fast service**

**TOSCA STUDIOS**

Art and Photography  
Murray Hill 7-2172

### Precision-Made TRANSFER TRACING PAPER

MARKS LIKE PENCIL  
ERASES LIKE PENCIL



#### Made in four colors:

Yellow for reverse work

Blue for mechanicals — will not photograph

Red for work on photographs and photostats — rubs off easily

Black for all purposes — but finer, cleaner and more pleasant to use.

Tears easily and smoothly along lip of box

### what's new

(continued from page 16)

**NEW EKTALURE PAPER SURFACES.** Eastman Kodak Co. has added two new surfaces to its Ektalure Paper line: "F" and "X." The former is a smooth, white, glossy surface which can be ferrotyped to give prints long tone gradation. The "X" surface is a cream white, tapestry, lustre surface and is particularly recommended for prints which are to be oil colored.

**NEW SIZE IN CONTACT SCREENS.** A new 19x29-inch screen with an over-all size of 31x31 inches has been added to the Kodak Magenta and Gray Contact Screen lines for photo-lithography. The new size will be available in 120, 133, 150 line rulings.

**HASSELBLAD CAMERA OFFERS NEW LENS.** The Swedish Hasselblad 1000F is now being supplied with the Zeiss Tessar 80mm f/2.8 lens. Additional information may be obtained from Willoughbys-Wholesale, Hasselblad Division, 110 W. 33rd St., New York 1.

**MULTICOLOR BY OVERPRINTING.** Samples showing the use of flexographic inks for multi-color by overprinting are available from Bensing Bros. and Deeney, 3301 Hunting Park Avenue, Philadelphia 29, Pa. Also contained in the packet is a full description of the principles behind overprinting color and its application in flexographic printing.

**GIANT PHOTOGRAPHS.** Service for producing color prints or transparencies in sizes ranging from 11" x 14" to 40" x 60" has been made available by Judge Studio, Room 507, 954 Liberty Ave., Pittsburgh. Prints are made by the Ansco "Printon" process.

**NIBS NOW CHROMIUM PLATED.** Rule-O-Matic Ruling Pen has added hard-chromium plated nibs, which prevent corrosion and tarnishing and increase resistance to wear.

**NEW INTERTYPE SPECIMEN SHEETS.** Showings of 36 pt. Futura Demibold Oblique, 7 pt. Futura Book No. 2 with demibold, 10 pt. Imperial with Bold and 12 pt. News Gothic with Bold are available from Intertype Corp., 360 Furman St., Brooklyn.

(continued on page 63)

**irving berlin**

ARTISTS & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N.Y.

CIRCLE 6-6350

IF YOU CALL MURRAY HILL 8-7976, TED LEWIS (SO HELP ME, THAT'S HER NAME) WILL ARRIVE PROMPTLY BY MESSERSCHMITT WITH ANNUAL REPORTS, BLOTTERS, BOOK DESIGN, BOOK JACKETS, BOOKLETS, BROADSIDES, BROCHURES, COLLAGES, DIRECT MAIL, DRAWINGS, FILM STRIPS, FOLDERS, MAILERS, LETTER HEADS, PACKAGE DESIGN, PHOTOGRAPHS, POSTERS, PROMOTION DESIGN, RECORD ALBUMS, 3 DIMENSIONAL SLIDES, SPOTS, SMALL SPACE ADS, LARGE SPACE ADS, AND ADS INFINITUM.

JACK WOLFGANG BECK, CONSULTANT DESIGNER TO GIANT INDUSTRY, AND STAFF WORK FOR YOU AT 302 EAST 48TH STREET, NEW YORK 17, N.Y.

TRANSPARENCY RETOUCHING  
COLOR CORRECTION  
DUPLICATION  
ASSEMBLY

Tulio G. Martin Studio  
58 West 57th St.  
New York 19, N. Y.

Telephone: Circle 5-6489-90

for best results  
insist on this seal

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MOST IN DEMAND  
BY PROFESSIONALS  
AND AMATEURS  
ALIKE...

**BAINBRIDGE**

Famous  
for high quality  
since 1868

illustration boards  
drawing brists  
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mat boards

At all art suppliers  
in most popular sizes.

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\* finest double ground tempera yet introduced to the field of art.

**Increase Your Earning  
Power...10 Percent!!**

It sounds unbelievable, but it's true. Consider the hours you spend just matching a color with tempera, and you'll realize how Code Color can save many billable hours.

- **HUNDREDS OF FORMULAS** are included in the kit to match Color-aid papers, Nupastels, 60 greys, etc. Create your own colors and file away swatches for future use.
- **MATCH ANY COLOR** with ease and speed using Code Color's Pure Spectrum and Greyed Spectrum color wheels. Ninety-six coded swatches.
- **NO TEMPERA WASTAGE.** No mismatching nor over mixing. Run short of a color and duplicate it in a matter of seconds, in any amount desired.

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Refills in 2 oz., 8 oz.

**Ask your dealer today!**

CODE COLOR COMPANY 2814 Dunleer Place, Los Angeles



**IT CAN BE PHOTOGRAPHED**

**BETTER AT**

**PAGANO** inc.

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

**ADCC Show Nov. 10  
at Prudential Building**

The Art Directors Club of Chicago Exhibition Committee, headed by John W. Amon, Needham, Louis & Brorby, Inc., has selected the smart new Prudential Building as the site of its 1955 Annual Exhibition of Advertising Art. The Exhibition will open November 10 with a combination cocktail-buffet dinner to announce Award Winners. The Award ceremonies will be conducted with dignity—brevity being the keynote.

The classifications for this year's Exhibition have been considerably simplified to adjust the role of advertising illustration to its proper relationship in support of an advertising concept. The Exhibition itself will have these distinctive qualities:

1. The winners in all illustration groups will have original artwork displayed together with proof of ad.
2. There will be a picture story (candid photos) displayed showing how the judging was conducted.

New display boards have been designed by Adrian Lozano to fit the new Gallery Lounge on the second floor of the Prudential Building.

The new Prudential Building offers the potential for the greatest and most distinctive exhibition the Art Directors Club of Chicago has ever sponsored. The breaking of precedent and the tossing out of obsolete rituals will, it

is believed, establish a new concept in exhibitions of this nature.

**Bulletin**

The First Annual National Visual Communications Conference will be held in conjunction with the 35th Annual Exhibition of the Art Directors Club of New York during the week of May 28-June 1, 1956. A five-day exhibit of the award winners in the New York show will be held at the Waldorf-Astoria. The awards luncheon, and the two-day national visual communications conference, sponsored by the New York club, will be at the same hotel. Further information and registration data is obtainable from Win Karn of the Art Directors Club of New York at 115 E. 40th Street, New York 16, N. Y. Chairman of the Conference is William McK. Spierer.

**Typographers, engravers  
honored at N.Y. Show**

Five Awards for Distinctive Merit for typographical excellence were presented at the 34th Annual Exhibition of Advertising and Editorial Art in New York. Credits were as follows: Metropolitan Bottling Co.; AD, William Binzen, Jr.; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; composition,

Kurt H. Volk Inc. . . Mutual Broadcasting System mailing; AD, Arnold Roston; artist, Roy McKie agency, General Teleradio, Inc.; composition, Frederick Nelson Phillips . . . CBS Radio small ad; AD, Louis Dorfman; artist, Calvin Anderson; agency, Columbia Broadcasting System; composition, Advertising Composition Inc . . . Seventeen Magazine spread; AD, Art Kane; photographer, Ben Rose; composition, Typographic Service Co. . . Town & Country Magazine spread; AD, Anthony T. Mazzola; artist, Andrew Wyeth; composition, Cuneo Press.

Six Awards for Distinctive Merit were presented for outstanding engraving. Winners are as follows: General Foods, Jello Pudding and Pie Filling; AD, Carl Lins; photographer, Irving Penn; agency, Young & Rubicam; plates by Knapp Engraving . . . Farmers Chinchilla Co-operative of America; AD Art Rothenberg; artist, Tod Draz; agency, Leber & Katz; plates by Central Photoengraving . . . C. F. Hathaway & Co.; AD, Vincent Di Giacomo; photographer, Paul Radkai; agency, Ogilvy, Benson & Mather; plates by Beck Engraving . . . Neiman-Marcus; ADs, Kay Kerr and Bernard T. Grant; photographer, Ernst Beadle; agency, J. R. Flanagan; plates by Knapp Engraving . . . Seventeen Magazine; AD, Art Kane; artist, Jerome Witkin; plates by Inquirer Gravure Division . . . American Vogue; ADs, Alexander Liberman and Priscilla Peck; artist, Rene Bouche; plates by Conde Nast Engravers.



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## chapter clips

**Atlanta:** Had a real model session, with instructor and girls from the Patricia Stevens school for models explaining and demonstrating the things that make for good modelling. Lou Manning of Timothy Galfas' studio spoke briefly on photography, then out came the cameras and the girls posed. Professional photogs helped the amateurs.

**Detroit:** Odd-Ball club masquerade will explode on October 28 at the Hotel Statler Crystal Ballroom. Two bands, food, decorations, costumes, etc. are attracting copywriters, studios, account men and suppliers as well as the ADs who are running the brawl.

**Miami:** Third Annual Exhibit ran in early September with dinner at Miami Beach's Fontainbleau. For details, see feature article in this issue.

**San Francisco:** Current issue of the SAAD news is a big, colorful broadside. Other club editors should get a copy. It was designed by Tom Kamifuji with photos by Harold Zegart . . . Vance Locke has given Fall program an international lift by contacting local consul generals and collaring foreign artists and designers in town, bringing them to club sessions. Two Egyptian and two Greek artists have already been scheduled . . . lectures aimed to bridge gap between art school and the commercial field are also being planned . . . non-juried "Members Show" was held August 19-26. It combined the Sample, Layout and Fine Arts shows of former years . . . club also held a post mortem on the 7th Exhibition of Advertising Art to find out how good it was, how well it was balanced and screened, whether the awards policy was the best, etc. No final answers are in yet . . .

**Toronto:** Gerry Moses spent latter part of summer in the hospital following deletion of his appendix.

**Washington:** Club will begin publication of a monthly newsletter with the staff headed by Dan Hasson. Others on the staff are: Chuck Barnes, Bernie Sanders, Dick Eust, Duane McKenna, Mrs. George A. Mikesell, Lee Salsbery, Emil Bix, Roy Teller, Al Hackl . . . Doug Hayes and Bill Thompson are co-chairmen of the Exhibit Committee to handle the 7th Annual Show . . . Carl Broemel, illustrator, will tell the club of his experience in the U. S. Air Force assignment in Alaska—October 20 meeting . . . Leonard Rennie, president of Design

and Production, Inc., Alexandria, Va., which built the exhibit for the Geneva "Atoms for Peace" Conference, was in Geneva during the opening of the Conference.



**Horizontal blouses** Client was at first shocked at the sideways illustrations called for in layout, then realized the impact value of the plan. AD, Walter McGovern, BBD&O. Copy group head Olive Plunkett worked closely with the art department. Photos by Constantin Joffe of Studio Associates. When ad started out plan was to show blouses only. Matching skirts were then added.

### TV needs animators, Pay is high, few being trained

In anticipation of expected demands of color television, Walter Lowendahl, executive vice-president of Transfilm, today declared that the present shortage of motion picture animators will pose a serious industry problem. Lowendahl, who is also president of the Film Producers Association of New York, predicted that television commercials, especially, will rely heavily on animation because such films allow for greater color control than live action. Sponsors, he said, will find this a most important consideration.

The present shortage, brought on by the demands of television, exists among all the skills necessary in animation production. These include designers, inkers, in-betweeners and opaques, he said. According to a spokesman of Local 841 of the Motion Picture Screen Cartoonists, there is now full employment among all animation workers despite a usual summer drop.

The need and opportunity for spec-

ialty schools to train animators is great one. There are no such private schools today despite the good pay animation workers now enjoy. At least two of the major theatrical animation companies do conduct a limited training program, but these hardly fill the needs of the industry. Producers of TV commercials and industrial films, such as Transfilm, do occasionally employ novices for training. But, said Lowendahl, any large scale program among such producers would be impractical.

The pay scale of animation workers is higher than in other art fields, said Lowendahl. This point alone should attract many talented artists whose skills can be adapted to animation. The need is evident now and will certainly increase, he said. Private schools should take this into consideration. Limited courses in animation could also be offered to advertising agency executives who would find such training invaluable in dealing with procedures of animated TV commercials.



**Rub-a-dub model** Patty Gaghan doesn't always have that washboard look. Only when she's modelling for a Metlon ad for photographer Stan Rockfield. Patty was unruled when she posed, but Stan rumpled up her picture and used two-sided Scotch tape to strip her to the wash board. AD David Charney, of Ehrlich, Neuwirth & Sobo Inc., says this is a new way of getting across the wash-and-iron premise.

## UPA producing cartoon films for CBS color TV

Next year a new series of entertainment films will appear on CBS TV. Prepared by United Productions of America (Gerald McBoing Boing, Mr. Magoo, Christopher Crumpet, etc.) there will be 26 half-hour color programs. Each will contain several elements including the story of Dusty, a little boy who manages a circus; musical dramatizations combining folk ballads and new songs with American and other fables; sketches of famous people, and satires on suburban American life.

## New Jersey art show planned for 1956

A state-wide exhibition of contemporary New Jersey art, the largest show of its kind ever conducted in this state, will be held on the State University campus here in Sept., 1956.

Plans for the show which will be titled "New Jersey Art Today" were announced jointly today by Bruce MacPhail, New Brunswick artist who conceived the project and who will serve as its director, and Dr. Lewis Webster Jones, president of Rutgers.

Dr. Jones said that the project is "one of the finest things the State University could do to encourage and inspire the very fine corps of New Jersey artists.

"Too few people appreciate the high quality of New Jersey's artistic production, both present and past. I am sure that this state-wide show will help to focus attention on our artists and on art. I hope that it will be the first of many such shows on the State University campus."

"New Jersey Art Today" is sponsored by the New Jersey Chapter of Artist's Equity Association, the New Brunswick Art Center and the State University.

Mr. MacPhail who heads an executive committee of New Jersey artists and critics, said that he expects New Jersey industry to finance the show in the interest of the State's cultural development. He reported that he already has tentative commitments of financial support from several major New Jersey firms.

The show in September of 1956 is only the initial phase of what it is hoped will be a long-range program for the encouragement and development of New Jersey art, Mr. MacPhail explained.

"Instead of awarding prizes to the outstanding exhibitors," he said, "the plan is to purchase as many of the finest works as possible for a permanent art collection for the people of the State. As subsequent shows are held, we hope that this beginning will grow into one



**Force of fashion** New Esquire magazine campaign presents a striking art format for trade magazine advertising and punches across a vital theme in today's selling, "Nothing sells like the force of fashion". Ads vie for attention against others jammed with media statistics. Esquire is using simple layout, much white space, two colors. Focal point of each ad is a black backdrop against which the product (subject of the ad) is picked up in a highly contrasting color. AD is Herb Ackerman.

of the nation's great art collections."

In addition to the main show of contemporary art, the project will be supplemented by an exhibition of some of the works of the great artists of New Jersey's past, including such masters as John Marin, George Innes and Robert Henri.

Working with Mr. MacPhail in arranging the show is an executive committee which includes Vincent Pronio of this city who will serve as assistant director; Ben Shahn of Roosevelt, prob-

ably the best known contemporary American artist; Robert G. Bradshaw, assistant professor of art at Douglass College; George Brecht, Old Bridge artist; Clarence Carter of Milford, artist; Michael Lenson of Nutley, art critic and teacher in Rutgers; Newark Colleges; William Seitz of the Princeton art faculty; John F. McDonald, assistant director of public relations at Rutgers; and Adolf Konrad of Newark, president of the New Jersey Chapter of Artist's Equity.



## BOL OF A NEW FREEDOM

freeing today's architecture from the shackles of dead weight. Permalite makes possible lightweight concrete and plasters for modern construction, for insulating, for fireproofing—given in the architect new freedom to pioneer in the design for buildings of tomorrow. To learn the many ways this amazing material can serve you now, pin this page to your letter-head and mail to the address below. Full factual data will be sent you.

PERLITE DIVISION, GREAT LAKES CARBON CORPORATION  
4125 Rock River Road, Elkhorn, WI 53121

2 PRODUCTS, LTD.  
100 Bloor St. D.  
Toronto, Canada

**Prize winner** The Royal Architectural Institute of Canada in its 1954-55 Annual Assembly in Halifax gave a top award to this Permalite ad of Great Lakes Carbon Corp. The architectural trade magazine ad was handled by agency Darwin H. Clark Co. Jerome Gould, of Los Angeles Gould-Smith & Associates, was AD.

**AD winner Jeryl Johnson  
a Miss Rheingold finalist**

As this issue of ADSN went to press judges were choosing the winner of the 17th Miss Rheingold contest. One of the six finalist was Jeryl Johnson, voted in 1954 as the outstanding model of the year by the Art Directors Club of New York.

## Cooper Union publications shows, graduate, student work

CUAS 2, produced by third year students at Cooper Union Art School, shows the work of current students and faculty as well as of selected graduates. It is a workshop project, done outside of normal class time, was design supervised by graphic arts instructor Rudolph de Harak.

## How good is the caption when it comes to selling?

Theoretically the picture caption is the best-read part of an ad. Anderson & Cairns decided to test the theory when client G. R. Kinney Shoe Co. wanted proof. The agency studied 1024 ads on

which there were Starch reports. Results: In 65.8% of 301 ads having both picture caption and body copy the caption was better read than the copy block. In 21.2% of the ads, readership was the same. In 13% of the ads the body copy was better read than the caption. Women proved to be better caption readers than men.

#### **Photoengravers invitation packs size, color wallop**

Invitation to the 59th (New York) convention of the American Photoengravers Association is a four-page French-fold 12½ x 17½ full color piece. You can't throw it away till you've opened it, and you won't forget it easily. AD was Louis Flader. Cover artist was Wade Ray, Chicago. Inside color spread illustration by Jean Pages, New York. Big piece was followed by six smaller follow-up folders in two-colors, AD's by Robert W. Washbish, San Francisco, and illustrated by Amado Gonzalez of SF. The 100-line screen invitation was printed on Strathmore Pastel cover, an excellent example of halftone letterpress on rough surfaced paper.



**Art is gentler** "We used art because we thought it could be controlled better to symbolize the "gentle" theme and still have impact and romantic overtones with just the right degree of intimacy—familiar believable situations stated in a fresh way." That is AD Cle Kinney's reason why Biow-Beirn-Tiago is using art for the current Philip Morris series. Artist on ad shown is Joe Bowler.



**WOLFSCHMIDT WAS THERE!**

...and it's still the *Continental favorite*.  
There are more than 100,000,000 Lays Worldwide, and a  
decade ago, Sales 2000 listed the brand as the most popular  
snack in the U.S. And it's no surprise given the *WaffleFries* flavor.  
The *Crunchy* flavor is the *WaffleFries* flavor, except it's been  
coated in a *Crunchy* batter after frying, so it's super crisp. The  
secret is the *WaffleFries* batter, which is made with a  
secret recipe that's been passed down for generations. So, if you're looking for a  
snack that's both *Crunchy* and *WaffleFries*, look no further. It's  
available at [www.lays.com](http://www.lays.com) and in stores nationwide. So, if you're looking for a  
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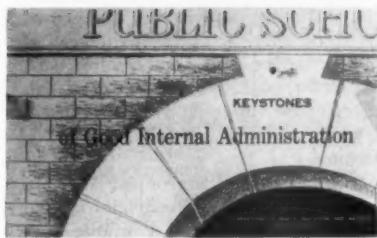
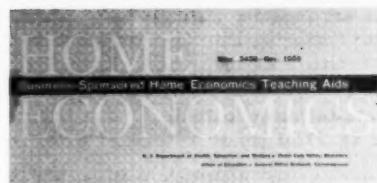
**Vodka drama** Wolfschmidt is the original Vodka, first produced in Riga in 1847. It has won 37 first prize in international competitions from St. Petersburg in 1860 to Berne in 1954. To build drama into the Wolfschmidt ads AD Herman Davis (Dowd, Redfield & Johnstone) tied his series to the medal winning years, using models dressed in the garb of the time and place of the medal-winning year. Photography by Paul Wing Studios.

## **Illustrators aid USO**

The Society of Illustrators of Los Angeles, in co-operation with the U.S.O. and the Department of Defense, on September 26, 1955, began "Operation Portrait". Twelve members of the Society took off for Japan to begin a five week tour sketching portraits of our servicemen of the Far East Command. The Society members donating their talents to "Operation Portrait" are: Harry Garo, Lloyd P. Harting, Al and Trusy Kallis, Jacques Kapralik, Hal and Ann Kramer, Maxine McCaffrey, Si Mezerow, Bob Poole, Noel Quinn, and Bill Tara. Upon completion of the tour, the portraits will be sent to the servicemen's families.

## **Cooper artists to exhibit at Architectural League**

An exhibit of paintings produced by the staff of Charles E. Cooper, Inc., New York, will be on display at the Architectural League, 115 E. 40 St., New York City, on October 25, 26 and 27. Such illustrators as Jon Whitcomb, Joe DeMers, Coby Whitmore, Bernie D'Andrea, Joe Bowler and Jim Dwyer will be



represented in the show. Many of the originals are paintings produced for national advertisers or to illustrate stories for leading magazines.

This is an annual affair and artists are encouraged to make special paintings for the show. They are not restricted in any manner. Show is open to the general public.

After the New York showing, the exhibit will be held in Pittsburgh, Cleveland, Detroit, St. Louis, Chicago and Philadelphia.

#### Gay '90's photoshop in Disneyland

Disneyland's "Main Street" features horse cars, an Emporium, the Old Opera House, a Penny Arcade, Apothecary, old-fashioned ice cream parlor, and a portrait studio and camera shop. The latter, created by Eastman Kodak Co., has a professional studio that is replica of those of the 1890's, down to the cameras, equipment and clothes and pose of the wax figures. Display includes an historical exhibit. Adjacent is a modern camera shop. Kodak attendants not only answer questions about the exhibit but advise on how to get best pictures throughout Disneyland.

#### New Christmas cards added by Museum of Modern Art

Ten new Christmas cards have been added to the Museum's group for 1955. Cards may be ordered by mail, range from 5-25c.

Nine of the new cards were selected from more than 100 designs submitted by young American artists at the request of the Museum's Junior Council. Illustrated brochure showing full line of Christmas cards is now available from the Museum. Address Elizabeth Shaw, Museum of Modern Art, 11 W. 53rd St., New York 19.

#### Old and rare films shown

Subscription series of six programs of old or rarely shown films is being sponsored by the Museum of Modern Art in N. Y. Starts October 6, runs every other Thursday evening. Tickets are \$10.00 for the series.

#### Military camera now in civvies

The Graphic 70 can take 10 pictures in 6 seconds, uses three interchangeable lens that couple to viewfinder and rangefinder including an f4.5 90 degree wide angle. Complete outfit is \$9,320.00.

#### Government informational and promotional work bulks large in Washington D.C. art volume

More than in any other commercial art center, Washington D.C. creates and produces a large volume of government literature. Here are a few recent jobs produced by Washington artists and designers for the government. "Keystones of Good Internal Administration", designed by William Thompson, is a booklet for the Department of Health Education & Welfare.

The "Citizen Workbook" and the "Home Economics" folder were designed by Miss Arvilla Singer, also for H.E.W. The workbook was originally designed for two colors, then redesigned for one color, with yellow cover stock helping create a two-color effect. The designer handled the entire job from dummy through procurement of pictures from 18 different sources, production, hand lettering and typographical design.

"You're the No. 1 Man" was prepared for the Air Force by Art Designers Studio. Illustrations by Bob Valosio. Book is part of an intensive enlistment program that includes posters, films, newspaper mats, publicity releases, even postal cancellation slugs.

Camera with basic 4" lens is \$1850. Graflex Inc. claims the camera is "probably the most accurate photographic instrument ever built" with resolving power the highest ever achieved in a production camera and rangefinder 250% more accurate than top-rated 35mm cameras.

#### Columbia offers fine arts courses

The adult study division of Columbia University is offering a full selection of courses in fine arts and cultural history. Courses are scheduled in the afternoons, evenings, and on Saturdays. Fall classes started September 29. Spring registration period is February 3-7. For descriptive folder, Columbia University, Morningside Heights, New York 27, c/o Office of University Admissions, Room 322, University Hall.

#### Credit is due

Norman Kent, Art Book Editor for Watson-Guptill Publications, should have been listed as AD for the award winning piece shown on the lower left corner of page 33, August ADSN. Mr. Kent was Art Editor of True magazine at the time the illustration was created.

### Courtroom news-pictures to be tested by ABA

The American Bar Association, at its annual convention, will permit members of the National Press Photographers Association to take and exhibit pictures resembling those of an appellate court trial. Purpose is to determine whether the camera men can work "quickly, unobtrusively, in existing light and with today's equipment." Test may result in reconsideration of ABA canon 35 prohibiting taking pictures in courtrooms.



**Wheaties new face** Wheaties, literally, has a new face. New packages feature a face, profile of which varies to represent boy (in red), girl (in yellow), mother (in blue) and dad (in brown). Top row of packages shows evolution from 1924 to present. Bottom row shows new faces. New package was designed by Knox Reeves Advertising. AD Loren Herder reports that many designs were made and tested before this design, developed by AD Clarence Klinkhamer, was adopted. The package character can become live on on TV, multiply sales impact, and is a Texan roping a steer in new commercial.

### Packaging forum to be in New York

The 17th Annual Forum of the Packaging Institute will be held October 31 through November 2 at the Hotel Statler, N. Y. Top level speakers, technical sessions in 14 specialized areas, and two full-day seminars, on drug and pharmaceutical packaging and on folding car-

tons are program features. For further data, Packaging Institute, 342 Madison Ave., New York 17.

### Photo-Lettering catalog shows 2750 styles

Today's nearest approach to an encyclopedia of lettering is found in "A Manual of 2750 Alphabet Styles" (Photo-Lettering, Inc., 216 East 45th St., New York, \$5). The book displays the work of over a hundred letterers, calligraphers and type designers, including such artists as Pete Dom, Tommy Thompson, Tony Bonnagura, M. M. Davison, C. E. Coryn, Andrew Szeke, Frank Bartuska, Oscar Ogg, Emil Schaebler, Tony Stan, Edw. Benguiat, Acey Cypress, etc.

5882 Studio News Galley 26

In view of the large amount of material displayed, and in the absence of any commonly accepted sequence of alphabet styles, the compiler Edward Rondthaler, and the designer, Herman Beeber, have done a very competent job of arranging this material for quick reference.

Styles are visually grouped into 18 major and 48 minor classifications. Tied in with this grouping is a unique marginal spotting device which pilots the user to the page or pages in which he is interested without the burden of referring to page numbers.

The book is divided into two sections. The first, a one-line showing of the 2750 styles. The second, displaying these styles in use, consists of a collection of authentic headings all of which have seen actual commercial use.



**Pretty as a picture** Adelaar man-tailored shirts, says this ad, are works of art. AD was Edward Rostock of Irving Serwer. Photo by William Ward.



**Five-way strip** Photographer Landshoff took these five Kodakchromes for Brad Thompson at Mademoiselle. He stripped them together as a unit, under glass, so that no stripping was necessary at the photoengravers. To insure proper register, precise shooting was essential.

### Artnobile opens for state fair

The first unit in New York State's pioneering program to provide museum-on-wheels service for all interested schools and communities will open during State Fair, September 3-10, in Syracuse. The Artnobile will be located by the Women's Building on the Fair grounds, and will be open from 10-7 daily.

Artnobile, which is incorporated under the New York State Board of Regents as a non-profit, educational group depends completely on the belief and support of people who feel educational and cultural opportunities can be greatly extended through use of mobile units. All work has been done by volunteers, working as individuals, or through their chosen organizations to establish a service closely linked to the needs and interests of schools and communities to be served. All interested in further information may write this magazine, or Artnobile, Inc., c/o Volunteer Center, 612 Loew Building, Syracuse 2, N. Y.

*Editor's Note: A promotion piece for Artnobile was designed by Jack Wolfgang Beck and printed by Davis, Delaney Inc. Artnobile has already been given a trailer and its museum on wheels program is now a reality.*

*New electro cuts time, improves printing quality;  
new films, papers, plastic coating introduced*

**ALUMINUM BACKED ELECTRO:** Color-Line Plate, or precision plate, as it is called, is said to offer higher press speeds and less makeready time on the press. It is described as the first basic change in the construction of the electrotype. It is also claimed to simplify the operation of the electrotyper, thus reducing costs and prices.

The laminated plate is lightweight. Its aluminum backing is about one-fourth as heavy as lead, which brings about the possibility of increased press speeds. It is said to be dimensionally an accurate plate. Tests at Neenah Electrotype Corp., Neenah, Wis., have showed that when these laminated plates with no premakeready in them run side by side with the conventional electrotypes with premakeready, the laminated plate has done a superior printing job. One reason for this, it is claimed, is that the plastic in between the aluminum and the electrotype acts as a cushion, thus there is no squeezing nor smashing of dots. Other advantages noted were the improvement in register quality, the superior strength and the curvability. The backing material is curved to the same curvature as the shell to be laminated.

Several shops have used the plate: Metall Corp., Dayton Electrotype, Northwestern Electrotype, Capital City Printing Plate Co., Bamac Electrotype and Capital Electrotype. Further information could be obtained from these, or from Electrotypers and Stereotypers Assn. of New York, 110 E. 42 St., NYC.

**PLASTIC COATING FOR VACUUM-FORMING:** Metallized ethycellulose is a fifth plastic to be included in Coating Products plastic line. It is described as the toughest and most stable of the celluloses and is thus particularly suitable

for vacuum-forming. In comparison with other such plastics, the Mirro-Brite ethycellulose can be used in a thinner gauge because of its greater tensile strength. It is less volatile and has a low moisture absorption.

It is available in 24" rolls or cut-to-size sheets. For further information, Coating Products is in Englewood, N.J.

**NEW GRAVURE PLATE:** Uniprint cylinders were developed in Germany, are being made available here through Consolidated International Equipment & Supply Co. Process claims to cut plate costs, retain reproduction quality, run 500,000 impressions without loss of detail. No special press equipment is involved. Samples of jobs printed by the process and the equipment itself can be seen at the New York showroom, 330 W. 26th St.

**IMPRESS PAPER:** Strathmore Impress, a new paper, is shown in a portfolio containing pages printed by letterpress and gravure—line and halftone. Both the felt and wire side of the sheet are much alike. The satin finish and soft texture is said to make the white paper exceptionally receptive to ink. It is available in three weights, each in text and cover sizes: basis 60, 70 and 80. For copies of the portfolio, Strathmore Paper Co. is at West Springfield, Mass.

**OUTDOOR BOARD:** H<sub>2</sub>O-Pruf Outdoor Board is now available in a new, 21 pt. weight, which can be printed on any offset, letterpress or silk screen equipment. It is also now being stocked in a heavier weight, 80 pt. For information as to the qualities of this board, write for samples from Display Products Divi-

sion, Hobart Paper Co., 111 W. Washington St., Chicago, Ill.

**ANSCOCHROME IN NEW SIZES:** High-speed Anscochrome color transparency film is now available in 16mm motion picture film and in sheet film sizes as follows: 2 1/4 x 3 1/4, 3 1/4 x 4 1/4, 4 x 5, 5 x 7, 8 x 10. The high speed color film is especially suited to sports events and other rapid action subjects as well as making possible truer colors under unfavorable lighting conditions.

**NEW PHOTOCOPY TECHNIQUE:** Reflex photocopies of opaque originals and originals printed on both sides can now be made on diazo-process printers (Ozalid, Brusing and similar machines) by using a yellow filter, in a procedure developed by Peerless Photo Products, Inc., especially for this purpose. With this filter, a sheet of Peerless DRI-STAT "Bright-Light" No. 1 (negative) paper is exposed with the original in any diazo-process printer and a negative obtained. The image on this negative is then transferred to a positive sheet in a separate processing unit, using DRI-STAT processing solution and a sheet of DRI-STAT No. 2 (positive) paper.

This procedure will give a single copy of the original, when the positive sheet used is standard 005 100-gram paper. But it is also possible to use this procedure for making copies in quantity, by transferring the image to a positive sheet of DRI-STAT translucent vellum, a thin 005 55-gram stock. Such a translucent positive copy makes an excellent intermediate which can be used as a "master" on a white-print or blue-print machine for running off as many diazo-process copies as may be desired. For further data, Peerless Photo Products Inc., Shoreham, L. I., New York. •



*Martha Sawyer*

## head hunters



*Frank Bens*

Here is a group of men and women who really dig in and hunt for every bit of character in a human head.

Artists who work for something deeper than a mere photographic likeness.

Oberhardt's portraits are masterful, and an anecdote goes along with each one he makes. Dora gets a lovely, sensitive feeling into her heads. Martha Sawyer's pictures of orientals are beautiful in their great strength. Frank Bensing has made powerful portraits of well-known men of industry, and Carl Setterberg's drawings at the hospitals during the war have won wide acclaim.

These Society of Illustrators artists are head hunters to be sure. •

*A. Halpert*





Newest addition to a long, profit-making line!

Now, all the benefits of Clary's famous fast-typing adding machines...  
in both standard capacities bring today's advantages in one compact package.  
The ultimate in fast-typing, Clary's "10-Key" is fast, accurate, and reliable. Price is the lowest  
in its class. And it's a real money-saver. You can get it right after you've paid the line  
of a regular adding machine. What's more, it's the only adding machine that can be keyboard  
adjusted, so you can have 10 keys in the only adding machine that can be keyboard  
adjusted.

Clary Adding Machines are the only adding machines that can be keyboard  
adjusted.



## CASE HISTORY



### MY STAGE? The new Clary 10-Key Adding Machine...

Such freedom and ease! Fast as my fingers fly, my new Clary  
is always a step ahead—never again will a lagging machine  
spoil my 10-Key rhythm! Such versatile performance!  
Here in my stunning new Clary is all I've ever wanted...  
instant totals without lifting my hand from the  
keyboard... division without using reciprocals... easy multiplication,  
as the machine steps over from column to column without  
losing a single cycle... the lightest touch I've ever known... and other  
marvelous features like electric clear key, one-space-at-a-time  
backspace, red subtraction, and even holding a constant!

For free, FREE new book, "HOW TO LIVE BETTER OR WHAT YOU MAKE," just tell us your name and address.

Write: Clary Multicount Corporation, Dept. C1, San Gabriel, California. For a Clary  
demonstration, call the Clary representative in your phone book's yellow pages.

CLARY ADDING MACHINES ARE CASH REGISTERES FOR AMERICA AND THE WORLD



## YOUR JOB'S A JOY WHEN YOUR ADDING MACHINE'S A CLARY!

Just try a new Clary! You know how important figures are to you. Even a little extra time and trouble can add up to a lot of money lost. And Clary's unique adding machine does just that. It adds up to a lot of time saved. And that means more time for you. Many businesses—small, medium and large—have found Clary's adding machine to be the best investment they ever made. And Clary's adding machines are built to last. So why not add a Clary to your office?

For complete information, just phone the Clary Sales or Product Service Office at 1-800-227-0000.

For complete information, just phone the Clary Sales or Product Service Office at 1-800-227-0000.

Clary Adding Machines  
1000 Clary Drive • P.O. Box 1000 • Fort Lee, NJ 07024 • 201/227-0000

Clary • The Clary Sales and Product Service Office • 1-800-227-0000

Clary • The Clary Sales and Product Service Office • 1-800-227-0000

**Problem:** Clary Corporation is a relatively young organization in the competitive strongly entrenched business-machine field. Consequently, capital available for advertising has been limited; not an uncommon situation for a young company to find itself in. Its cash registers and adding machines had sold because they were excellent products handled by an able and energetic dealer and sales organization. However, after national distribution had been reached and in face of a very competitive market, Clary was faced with this problem: How could they register the Clary name with greater impact in order to compete with well-established concerns in this expanding market? How could they do this in a startling, dramatic way, and on a limited budget?

**Solution:** Both agency and client agreed to make the basic appeal to the *user* of the machine, with only an indirect emphasis on the buyer—a novel approach in itself. A campaign was therefore developed around Clary's standard Full Key adding machine (which has multiple rows of keys marked 1 through 9). Center of interest was an attractive young girl in a business-office setting. The market for these full keyboard machines had been fully established, particularly with small businesses where the operators taught themselves to use the machine. However, during this time, Clary was ready to introduce its new 10-Key-adding machine (a touch-system machine with

only 10 numeral keys). So Clary was faced with the additional problem of promoting its new 10-Key machine and at the same time expand its well established Full-Key line. The result was that after the announcement of the 10-Key machine, the basic idea of appealing to the user was integrated to support both machines.

The resulting 10-Key announcement ad (#1) in such magazines as *Business Week* and *U. S. News & World Report* still retained a feminine, high-style feeling, even though the machine itself dominated the page. Readership reports indicate that a high-fashion ad featuring a pretty girl—and of course, a Clary—gets good readership even in business publications. The announcement ad to the trade was in the same high-fashion mood. (#2) Note the name registration impact of the "wheel" effect created by three Clary logotypes. A further departure in the Clary campaign is the use of *Charm Magazine*, wherein Clary runs the very same ads that appear in the management-type publications. Preliminary readership studies show the ads have as much appeal to the career girls who use the machines as they do to the man who buys them. In the current ads you see on this page, (#3-#4-#5) both types of keyboards are receiving good visual prominence, but the emphasis is on the Clary girls, not the Clary machines. Clary ads, then, do not sell adding machines in the usual way. Facts and figures, and time-saving Clary features are only briefly

mentioned. The word "efficiency" has never been mentioned! Instead, Clary tries to create a pleasant feeling about its machines and the office people who use them. The ads draw attention to the importance of high office morale—and this means the proper machines to keep the office manager's people happy. It is to the boss' benefit to see that his girls are happy and these ads try to convey the idea that the girls will be happier with a Clary. In the same lighthearted spirit, fresh, high-quality art treatments are chosen . . . to reflect Big Business' progressive discovery of contemporary art and design forms.

**Results:** Seldom do manufacturer's dealers take time to write long enthusiastic letters of lavish praise about a company's advertising. In this case, the very first Clary ad in the new series brought an avalanche of just such letters to the office of Merwin Eberle, Advertising Director, Clary Corporation. The letters are still coming in, as the campaign continues. More important, Mr. Eberle says the ads are "selling adding machines right off the page"—a most unusual way to make a sale in the highly competitive adding-machine business! ●

*Client: Clary Corporation, San Gabriel,  
California  
Agency: Erwin, Wasey & Company,  
Ltd., Los Angeles Office  
Art Direction: Norman E. Schmidtke  
Copy: Buck Lowry*



## upcoming photographer Lester Bookbinder

Now 25, Lester Bookbinder has worked in photography since he was 14. After working for several photographers, including Rouben Samberg, he went on his own a year ago, sharing a studio, and in July, 1955, opened his own studio.

He started out as a still-life photographer but recently has been doing a great deal of illustration, particularly of people. ●



# 3rd annual exhibit for Greater Miami

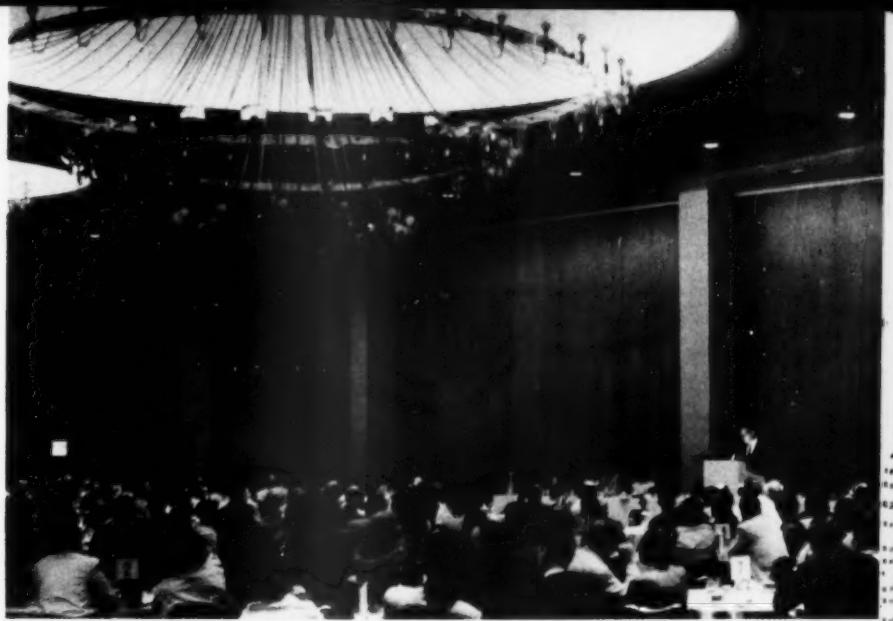
1955 was an eventful year for the Art Directors Club of Greater Miami, climaxed by the 3rd Annual Exhibition. Of primary note was the election of the club to membership in the NSAD.

The essential value of the Annual Exhibit in this area is constantly being proven. No better way has been developed to focus public and commercial attention to the necessity of well projected visual phases of advertising. A few years ago, the dignity and responsibility of the role of the Art Director was a totally unknown factor in Miami. This situation is now changing by proverbial "leaps and bounds".

The 3rd Annual Exhibit demonstrated itself through 250 individually displayed elements of advertising art. Public showing was during the week of September 6th through the facilities of Burdines Department Store.

#### Judges:

Kenyon Lee—MacManus, John and Adams  
William Wiese—Webster Outdoor Advertising  
Harvey Olson—George Evans Company



Awards Dinner . . . Grand Ballroom of the Fontainebleau Hotel, Miami Beach . . . Attended by 185 people on Sept. 3, 1955



# club awards



This year, for the first time, the outstanding entry in each major category received a handsome gold plaque as a club acknowledgement of that achievement.



## design of complete unit

3-B NEWSPAPER ADS, OVER 300 LINES, B&W

Art Director: Oren Frost

Artists: William Schaller, Don Ball

Photography: Pan American, A. Devaney, Inc., Ralph Rose

Agency: J. Walter Thompson Company

Advertiser: Pan American World Airways

OREN "JACK" FROST, AD and Account Representative for J. Walter Thompson Company. Born and raised on Michigan farm. Educated at Michigan State University. A director of Visual Aids for Field Artillery during World War II. Joined Ross Roy, Inc. in 1945, J. Walter Thompson Detroit in 1948 on Ford, transferred to Miami in 1952. (Departing Club President 1954-55.)



## advertising art

21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS

Artist: Jerry Bogorad

Art Director: Jerry Bogorad

Agency: Harris and Whitebrook

Advertiser: Fontainebleau Hotel

JERRY BOGORAD, age 24, attended Pratt Institute. Worked as an assistant promotion AD on *Charm Magazine* and as an AD for Lerrick and Company. AD for Harris and Whitebrook Advertising Inc., Miami Beach since 1953. Has won several local and national awards.





#### THE ANGEL FISH HOLD A CONFERENCE

IN A DARK TROPIC sea, under a sunlit coral ledge, the black-and-gold Angel Fish were holding a conference.

"Everyone agreed the Queen Angel Fish, having lost her crown, would be the last to find it," said the King Angel Fish. "Is it possible to find it in the deep, dark water? Why does he want to find this old冠的 Queen? Why should we tell him where to find the crown first?"

"On the contrary," said the Queen in an ornate black-and-gold Angel Fish crown and from her perch on a coral ledge. "Please."

"Well, Queen, I like him and I want to help him."

"I know, I know," announced the Queen. "You have told us all that."

"The Queen is absolutely right," spoke up the King, swimming quickly over. "Furthermore, little Angel Fish, I have been told about your following this key around just like he was another fish."

"Yes, sir," said the King Angel Fish. "The Queen fish told you. I wish they would stay longer in the sand banks where they belong."

"Never mind about the power fish, continue your story about this boy."

"Yes, sir. His name is Billy and he calls me Harry."

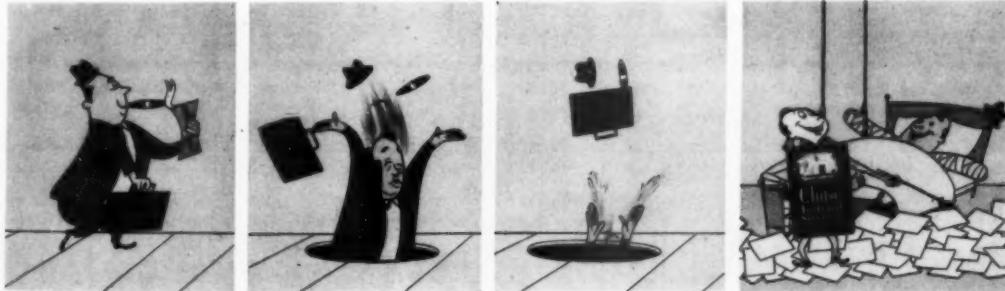
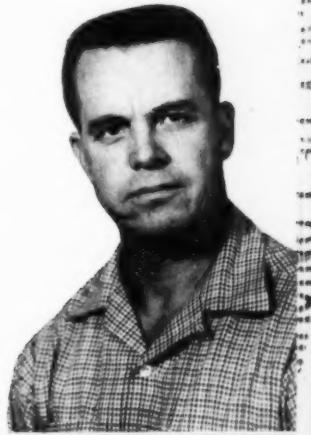
"Harry the King," laughed the King Angel Fish. "A good name, and you will no doubt Harry yourself into a lot of trouble, but go on with your story."

## editorial art

### 22 EDITORIAL ART, FICTION

Artist: Russ Smiley  
Mercury Publishing Co.

**RUSS SMILEY**, born in Nevada is one of the few "almost" Miami natives, having lived here 22 years. Operates his own Studio. His award winning full color illustration for the book "Billy's Search For FLORIDA UNDERSEA TREASURE" is to be sold nationally this year. Russ teamed with his Mother who wrote the story to produce this story of a boy's search for pirate treasure undersea. (Club Vice President 1952-54.)



## television commercials

### 31-D TELEVISION, LIVE AND ANIMATION MIXED

Art Director: Jack I. Green  
Story Board: William Schaller  
Agency: Bishopric/Green & Associates  
Advertiser: Chase Federal Savings & Loan

**JACK I. GREEN**, a pre-war graduate of Pratt Institute, arrived in Miami in 1950. For four years he successfully operated his own studio, one of the largest in the South. In 1954 he was responsible for the reorganization of an existing Miami agency to what is now Bishopric/Green & Associates. He serves there as Executive Vice President and Creative Director. (Club President 1953-54.)



## first award winners



2-B MAGAZINE ADS, LESS THAN FULL PAGE, B&W  
*Art Director: Robert Velde  
 Artist: Robert Velde  
 Agency: George Evans  
 Advertiser: West Palm Beach Chamber of Commerce*



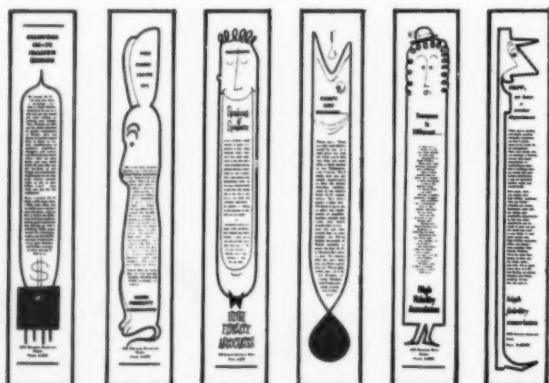
5-B TRADE ADS 2 COLORS, FULL PAGE  
*Art Director: Bob Smith  
 Artists: Schaller & Angelo  
 Agency: August Dorr  
 Advertiser: Miami Herald*



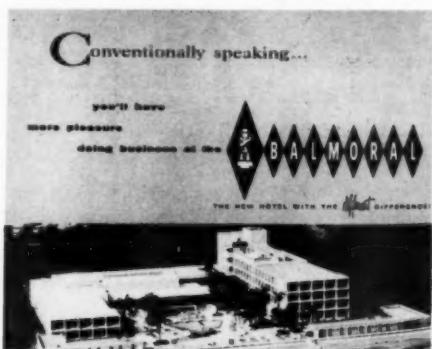
3-A NEWSPAPER ADS, OVER 300 LINES, IN COLOR  
*Art Director: Bob Smith  
 Artists: Schaller & Angelo  
 Agency: August Dorr  
 Advertiser: Davis Cafeteria*



5-C TRADE ADS B&W FULL PAGE  
*Art Director: Bob Smith  
 Agency: August Dorr  
 Advertiser: J. Frank Knorr*



4-B NEWSPAPER ADS, 300 LINES OR LESS  
*Art Director: Oren Frost  
 Artists: Schaller & Angelo  
 Advertiser: Hi Fidelity Association*



7-A RESORT BOOKLETS, FULL COLOR  
*Art Director: Jerry Bogorad  
 Designer: Marvin Wax  
 Agency: Harris & Whitebrook  
 Advertiser: Balmoral Hotel*



7-B RESORT 2 COLORS  
Art Director: Jerry Bogorad  
Artists: AD Art  
Agency: Harris & Whitebrook  
Advertiser: Fontainebleau Hotel



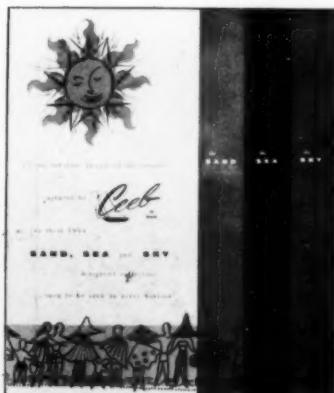
8-A PAINTED BOARDS POSTERS  
Art Director: Bob Smith  
Artists: Schaller and Angelo  
Agency: August Dorr  
Advertiser: Davis Cafeteria



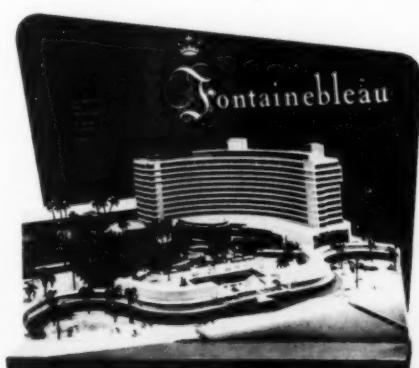
7-E COMMERCIAL, BOOKLETS, DIRECT MAIL, 3 COLORS  
Art Director: Jerry Bogorad  
Artist (photo): Habershaw  
Agency: Harris & Whitebrook  
Advertiser: House of Duval



8-B POSTERS ANY SIZE  
Art Director: Louis Mendoza  
Artist: Louis Mendoza  
Advertiser: Pan American World Airways



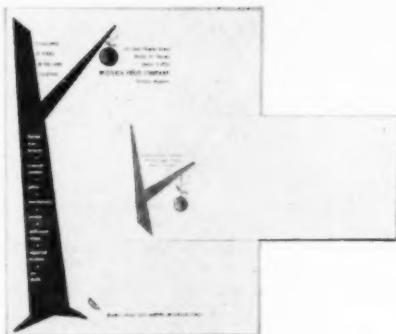
7-F COMMERCIAL BOOKLETS, DIRECT MAIL, 4 COLORS  
Art Director: Jerry Bogorad  
Artist: Pat Jones, Photo-Ardene Miller  
Agency: Harris & Whitebrook  
Advertiser: Ceeb of Miami



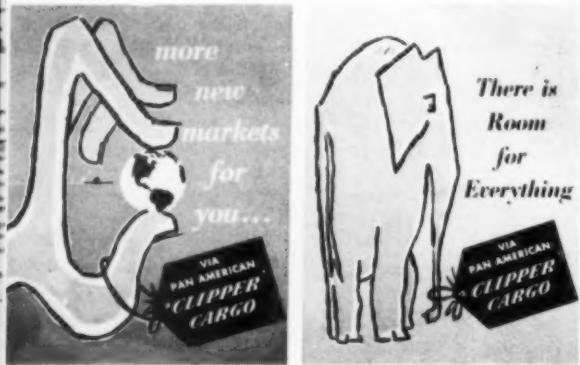
9-A POINT OF SALE, 3-D  
Art Director: Jerry Bogorad  
Artist: Film Art Mural  
Agency: Harris & Whitebrook  
Advertiser: Fontainebleau



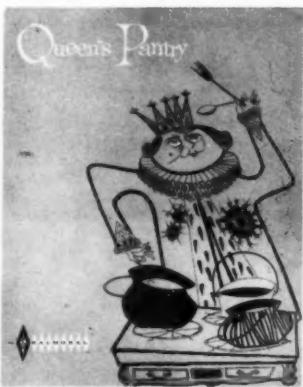
9-B POINT OF SALE, PACKAGE DESIGN  
Art Director: Chas. Mullen  
Artist: Chas. Mullen  
Advertiser: Andre Candies



14-B COMPANY LETTERHEADS AND LOGOS  
Artist: Joan Winther  
Client: Wisteria Fruit Company



9-C POINT OF SALE POSTERS  
Art Director: Oren Frost  
Artists: Willis Bishop and Oren Frost  
Agency: J. Walter Thompson Company  
Advertiser: Pan American World Airways



14-C MENUS  
Art Director: Jerry Bogorad  
Artist: Bob Velde  
Agency: Harris & Whitebrook  
Advertiser: Balmoral Hotel



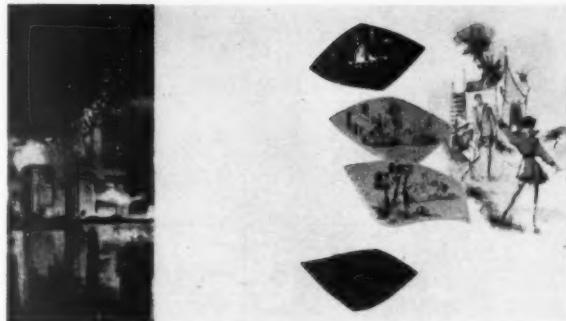
14-A COMPANY PUBLICATIONS, MAGAZINES AND HOUSE ORGANS  
Art Director: Bob Smith  
Artists: Schaller & Angelo  
Agency: August Dorr  
Advertiser: Dude County



17-C MAGAZINE ART, GENERAL ILLUSTRATION  
Art Director: Norm Todd  
Artist: Constance Bailey  
Advertiser: Hartleys



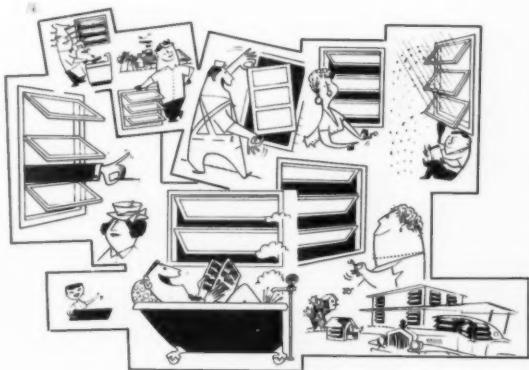
18-B NEWSPAPER ART, FASHION ILLUSTRATION  
*Art Director: Jerry Bogorad  
Artist: Pat Jones  
Agency: Harris & Whitebrook  
Advertiser: Lili Rubin*



21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS  
*Art Director: Bob Smith*  
*Artist: Bob Smith*  
*Agency: August Dorr*  
*Advertiser: City of Miami Beach*



18-C NEWSPAPER ART, GENERAL ILLUSTRATIONS  
Art Director: *Oren Frost*  
Photography: *Pan American, Ralph Rose*  
Artist: *William Schaller*  
Agency: *J. Walter Thompson Company*  
Advertiser: *Pan American World Airways*



21-B BOOKLET, DIRECT MAIL ART  
*Art Director: Oren Frost*  
*Artist: Len Sansone*  
*Agency: J. Walter Thompson Company*  
*Advertiser: Gate City Sash and Door*



21-A BOOKLET, DIRECT MAIL, 3 OR MORE COLORS  
*Art Director: Jack Wood*  
*Artist: Bob Velde*  
*Agency: Grant Advertising*  
*Advertiser: Nassau Development Board*



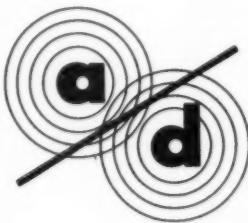
**29-A MAGAZINE COVER ART**  
Artist: *Bob Velde*  
Publication: *Sun Colony*



31-B TELEVISION, LIVE COMMERCIALS  
Agency: Harris & Whitebrook  
Advertiser: Golden Gift



31-C TELEVISION, FULL ANIMATION  
Artist: Bob Esslinger  
Agency: Hirshon-Garfield, Inc.  
Advertiser: Marlin Beer



The very youth of the Art Directors Club of Greater Miami, precludes any earthshaking professional revelations. But increased satisfaction can be derived from the fact that, from nothing, there is now a moving and competent visual force that is being developed on this tip end of America.

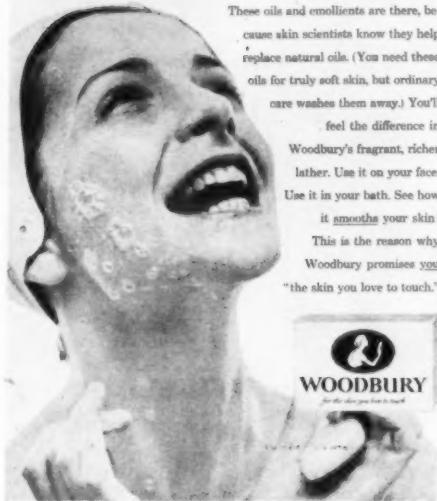
Incoming Club President and this year's Show Chairman, Bob Esslinger, addressing Awards Dinner.

Try the soap with 7 FACE CREAM OILS.

Try New WOODBURY SOAP!

These oils and emollients are there, because skin scientists know they help replace natural oils. (You need these oils for truly soft skin, but ordinary soaps washes them away.) You'll feel the difference in Woodbury's fragrant, richer lather. Use it on your face. Use it in your bath. See how it smooths your skin!

This is the reason why Woodbury promises you "the skin you love to touch."



## How to make your life a bed of roses...

Relax & let the soft feel of flowers caress you, then...

...the heady scent of flowers in the air...  
the sheer luxury of having every inch of your  
softened and sweetened with Cashmere Bouquet

**cashmere bouquet**

*Talcum Powder*



## the illustration stopped them

*but few placed much importance in what they read*

Generally, cosmetic and toilet goods advertisements have a relative low interest level for readers. Noted scores fluctuate considerably, depending upon the attention-getting device employed as an illustration. The Cashmere Bouquet talcum powder ad and the Woodbury soap ad shown here serve as examples of this point.

Using the Starch Reader Impression Study provides some insight into what the readers thought about these two advertisements. The Reader Impression Studies obtain verbatim comments from readers on what the advertisement contents mean to them.

Cashmere Bouquet wanted to create the impression that using their talcum powder was like lying on a bed of roses. The words and picture were designed to create this association which, obviously, was supposed to be a favorable one. In most cases the pleasant association got across. However, there were two negative reactions expressed by a fair number of readers. Some did not believe that talcum powder could make you feel like lying on a bed of roses. Talcum powder for this group was used

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The readership scores reported by Daniel Starch & Staff, Mamaroneck, New York, are:

	CASHMERE BOUQUET			WOODBURY		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Readers	24%	22%	3%	19%	19%	3%
Readers Per Dollar	97	89	12	77	77	12



The October 1 Saturday Evening Post has a new look. The book has been completely overhauled typographically. This is the first major redo since 1942, and it involves changes in editorial policy as well as in the appearance of the magazine.

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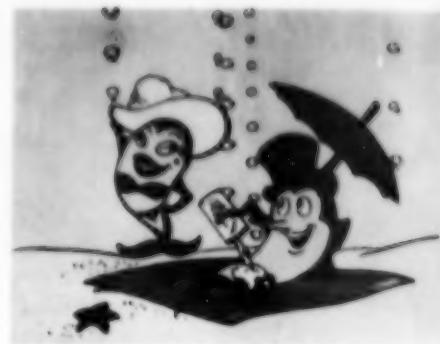
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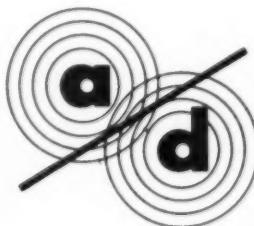
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31-B TELEVISION, LIVE COMMERCIALS  
Agency: Harris & Whitebrook  
Advertiser: Golden Gift



31-C TELEVISION, FULL ANIMATION  
Artist: Bob Esslinger  
Agency: Hirshon-Garfield, Inc.  
Advertiser: Marlin Beer



The very youth of the Art Directors Club of Greater Miami, precludes any earthshaking professional revelations. But increased satisfaction can be derived from the fact that, from nothing, there is now a moving and competent visual force that is being developed on this tip end of America.

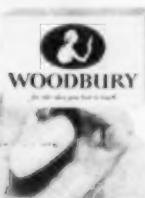
Incoming Club President and this year's Show Chairman, Bob Esslinger, addressing Awards Dinner.

Try the soap with 7 FACE CREAM OILS.

Try New WOODBURY SOAP!

These oils and emollients are there, because skin scientists know they help replace natural oils. (You need these oils for truly soft skin, but ordinary soaps washes them away.) You'll feel the difference in Woodbury's fragrant, richer lather. Use it on your face. Use it in your bath. See how it smooths your skin!

This is the reason why Woodbury promises you "the skin you love to touch."



How to make your life a bed of roses...

Turn to the other side of flowers to you, then

the lovely scent of flowers on the air  
the sheer luxury of having every need of your  
soft and smooth with Cashmere Bouquet

**cashmere bouquet**

Talcum powder



## the illustration stopped them

but few placed much importance in what they read

Generally, cosmetic and toilet goods advertisements have a relative low interest level for readers. Noted scores fluctuate considerably, depending upon the attention-getting device employed as an illustration. The Cashmere Bouquet talcum powder ad and the Woodbury soap ad shown here serve as examples of this point.

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## NSAD club education projects

*seek to raise scholastic standards*

San Francisco and Washington are teaching the teachers; Rochester is educating its clients; Seattle has gone on TV; Miami is educating the community. Lectures and demonstrations to students, scholarships, exhibits, clinics, design contests, vocational guidance—these are some of the projects which translate the common knowledge of art education deficiencies into therapeutic action.

Guy Fry, chairman of the NSAD Committee on Education, has received reports from a number of the NSAD clubs. They are summarized here to bring ideas to all members for their own club programs. This is one vital area in which much work must be done to earn the professional status for which all art directors are striving.

### **Baltimore — The practical application**

To introduce a degree of practical experience into the strictly academic classroom procedures, the club sponsored a series (its second) of monthly lectures and visitations at the Maryland Institute of Art. It was open to seniors and juniors in the Advertising Design, Illustration, Fashion Illustration and General Design courses. Titled "Commercial Art in Practice", it was designed to present the standard operating procedures in advertising agencies and art studios. The series ended with a symposium composed of all the speakers and students. Here advice was given as to portfolio contents for job-seeking. One credit was given for the course.

The program is slanted to prepare the student for the Baltimore art market.

### **Cincinnati — Lectures, exhibits**

The third annual show was held in the Applied Arts Gallery at the University of Cincinnati to acquaint the students with the commercial work being done in the area. Members have given a lecture series to students at the University of Cincinnati, College of Applied Arts, and Cincinnati Art Academy and other art schools. Lectures and field trips include visits to firms engaged in various phases of the graphic arts. Special lectures are given to high school groups with individual counseling. Students are invited to attend open monthly meetings of the club when the program is of educational value.

A scholarship has been set up for the outstanding pre-senior Advertising Design student at the University. A similar scholarship for a commercial art student is planned for the Cincinnati Art Academy.

Members are serving on juries for school exhibitions and as advisors to job seekers for industrial and commercial concerns.

### **Chicago — Clinics, cooperation**

In conjunction with the Chicago Federated Advertising Club, the AD Club conducted a series of clinics for the benefit of people who are interested in knowing more about creative thinking in advertising. Covered here are such subjects as research as an aid to creative effort, copy and art working together, sales promotion, direct mail, industrial advertising, how an agency art department, studio and free lance artist operate. Questionnaires were sent out at the end of the sessions, which were attended by well over 100 people nightly.

Villemot, the French poster artist, was imported to conduct a course in poster design for Club members. (Described in November 1954 ADSN).

A scholarship competition was conducted for a beginner and an advanced student for the Famous Artists School. The scholarships are donated annually.

A committee is in charge of special mailings to the membership. These consist of noting unusual publications, mailing pieces and other information for members.

A number of the Club luncheon meetings are educational programs.

### **Cleveland — Student awards**

Four cash awards to students of merit at the Cleveland Institute of Art were presented by the Club.

A design competition, "Cleveland — World Port City", was held for up-coming local artists with an award of the full scholarship from Famous Artists School.

### **Detroit — Brochure design contest**

An annual Brochure Contest is held in conjunction with the Annual Award Exhibition. It is conducted with the cooperation of universities and art schools in the

state. Its purpose is to stimulate interest in advertising design and afford the students a chance to have their design produced. The award-winning design must be prepared for production by the student winner. Awards are \$100, \$50 and \$25 plus several Honorable Mentions.

Members visit schools and universities and talk with graduating students, discussing the job-seeking portfolio and other subjects related to the novice artist in the advertising agency and studio.

### **Kansas City — Complete scholarships**

Two four-year scholarships are made available to high school seniors in the city. They include complete tuition and supplies at the Kansas City Art Institute. One three-year Famous Artists School scholarship is also available to high school students.

Students are selected as follows: Those interested submit samples to their art instructor who in turn sends them to the committee to review. The selected top ten students and their parents are interviewed by the committee to assure home support and to confirm the financial need as well as the art ability. After this initial screening three students are selected and are under constant surveillance of the Club.

In addition to this program, lecturers from the Club address students bi-weekly at the Art Institute. They are also available to high schools and other educational institutions.

### **Los Angeles — Financial, verbal aid**

Several variations on the scholarship idea are functioning as part of L.A.'s Club program. The \$250 annual partial scholarship to Frank Wiggins Trade School continues.

A unique plan to assist the art student with \$75 per month for each school year has found much interest. The student, after his schooling is over, pays back the money at the rate of 10% of his starting salary. There is no written agreement, only an understanding.

The Club is working on a supplemental plan in cooperation with local printers, typographers, art studios and advertising agencies which would function during the summer months.

Advanced students at the University of California can take advantage of a

plan to work out assignments with local ADs.

A speakers committee, consisting of ADs and illustrators, give 30-40 talks yearly at universities, museums, clubs and schools.

Rejects from the AD show are used for lecture material at the University. Parts of the Show were sent to the Long Beach City College to be used in conjunction with lectures.

The Club voted a \$100 membership in the Aspen Design Conference.

#### **Miami — A special problem**

The whole community was the student of commercial art during the Club's show this year. The influence of advertising and editorial art is just beginning to be felt in Miami. The Club assumed the responsibility of general education by providing great depth and variety in the number of art areas covered in their annual exhibition which was directed at commerce, industry and tourism. The show, which was without precedent in South Florida, was held at the University of Miami's Lowe Art Gallery.

The Club conducted a series of six panel programs designed to acquaint students with the possibilities of a career in the applied arts. Demonstrations of the development of an idea to finished printed form were given during the exhibition. There were also demonstrations of package design, point of sale units, etc.

The educational committee provided speakers to various high school clinics where job futures were discussed in open forum.

#### **Milwaukee — Vocational guidance**

A cooperative program has been set up with the Kiwanis Club of Milwaukee to give vocational guidance in the public and parochial schools. The program has included some 650 speakers who gave counsel to 24,000 students. AD club speakers and counselors talked to about 600 students on the general subject of art and advertising.

#### **Montreal — Explorers**

An ambitious program to educate members of the advertising profession and eventually the buyer and client is a perpetual project of the club. Progress is

reported slow, but improving.

The committee called The Explorers suggest and organize activities which bear on education. They keep in touch with the schools, offering advisory help pertaining to the technical formation of an artist to prepare them to enter the profession. All schools have, at one time or another contacted the club or some of its members for advice in placing and interviewing students.

The group has sponsored a series of unscheduled lectures from time to time, three to four a year, to which students and the public are invited. A large portion of the monthly meetings are devoted to lectures or demonstrations by members or invited speakers. Several members teach in the various local art schools part time.

The club is a patron supporter of The Montreal Museum of Fine Arts.

Each year a student receives from the club a scholarship to the Famous Artists Course.

#### **New York — Forums, Godfathers**

Eleven art schools—three outside of New York City—were invited to select five of their leading graduating students to attend the lecture series. Faculty members of the schools were also invited to be present. There were seven sessions with a different moderator each evening. Each moderator scheduled a group of specialists to participate in the forum.

In conjunction with the lectures, the students were given problems to solve: copy, instructions and a photograph of a package were given them from which to prepare a full page newspaper advertisement, a color car-card and a full color magazine page. Color slides were made of all entries for discussion and evaluation by a panel of critics.

One student from each school, whose work was judged best, received an award of a \$50 U. S. Savings Bond. The schools were asked to make the award at their commencement exercises in the name of The Art Directors Club of New York Scholarship Award.

Members of the Education and Scholarship Committee have "Godfathered" the scholarship students and have worked as liaison men with the schools through visits and lectures.

#### **Rochester — Client education via slides**

The committee has embarked on an ambitious program that should interest other clubs. Realizing that acceptance or rejection of professional work done depends largely on the personal taste of the client, the committee plans to show the clients in the area that a contemporary approach in advertising design need not be misunderstood. By means of slide lecture material an attempt will be made to show the relationship between all the contemporary forms of expression that constitute our present environment. It will show the change in trends from the Victorian era to the present times—typography, interior decoration, architecture, painting, sculpture, fashion, industrial design, illustration and advertising design.

This packaged lecture should be ready for the road by the end of the year.

Besides this project, the Club cooperates with the Art School of the Rochester Institute of Technology by sending members to lecture to the advanced advertising design class.

The Famous Artists scholarship was presented to the winner of a contest which was open to residents 16 years or older.

#### **San Francisco — School counseling**

Counsel is offered to the directors of the four art schools in the vicinity. Students in these schools can take advantage of a panel of eight men—which include art directors, photographers, designers, art studio owners—for personal interviews. Guidance is given in procedures for employment and opportunities open to graduates. The work of the four schools is exhibited in the SAAD Galleries to give the art directors an opportunity to see the work of individual students and to give the ADs a chance to evaluate the schools' programs. The club is attempting to raise the standards of art education in the schools.

A scholarship fund is being set up in the name of the late Lloyd Meyers. The fund is contributed to by individual ADs, artists, agencies and other interested people, and should be ready for administration soon.

Two Famous Artists scholarships—one  
(continued on page 65)

# let's be practical!

*Paste-pot and scissors are inevitable to the novice, say surveyed artists*

*Based on a survey by Richard G. Wiggin, Assistant State Supervisor of Art Education, State Board of Education, Richmond, Virginia. Edited by Dorothy N. Chapple.*

One of the best ways to get into a heated argument with the average professional commercial artist is to ask him what he thinks of the kind of training given to young artists who drift in and out of his studio, for his impression of their naivete is all too clear and condemning. Most art school graduates are unprepared to start as apprentices; they expect to start at the top, obviously unaware of the degree of specialization in the art field today.

Richard G. Wiggin, Assistant State Supervisor of Art Education, Virginia State Board of Education, made a survey of the Commercial Artist's Views on Art Training. Apparently, artists and art directors are in agreement about the inadequacies of the commercial artist's education. The results of his survey reinforce those reported in the NSAD Art Education Survey of last year, which was published in *AD&SN*, July 1954 issue.

Mr. Wiggin sent questionnaires to a total of 500 commercial artists, advertising agencies and commercial art studios in New York, San Francisco, Chicago, and Los Angeles. Names were picked at random from the classified section of the telephone directories. The only stipulation was that the artist or firm be engaged in commercial work.

The questionnaire was given a preliminary appraisal by 50 Washington, D. C. artists chosen by the same method, and was subsequently revised. It contained 49 questions and involved 108 specific items relating to art materials, tools, knowledges, skills and attitudes.

Of the 500 artists receiving the questionnaire, 110 responded:

City	No. sent	No. returned
Chicago	100	30 (30%)
San Francisco	125	30 (24%)
Los Angeles	100	17 (17%)
New York	175	33 (19%)

The method of determining the rank order of each statement was to assign a numerical value for the position of each check mark:

0	2	4	5	8
Unim-	Sometimes	Essential		
portant	advantageous			

Thus a check mark halfway between

"unimportant" and "sometimes advantageous" received a score of 2. A check mark over "essential" received a score of 8. The mean score for each statement was computed by averaging the ratings which each artist gave to that statement.

In computing the results, statements with a mean score of 0 to 2.999 were classified "unimportant"; 3 to 5.999—"sometimes advantageous"; 6.0 to 8.0—"essential".

Seventeen out of 50 traits were voted essential to "the inexperienced job-seeker" (the questionnaire was not concerned with the experienced professional artist). The 17 are listed in rank order:

- (1) Ability to execute art work cleanly, neatly and precisely.
- (2) Understanding of what constitutes an appropriate portfolio to show prospective employer (see box).

## Suggested portfolio contents

- (a) Include only a few pieces, six to twelve at most.
- (b) Five or six pieces should represent the artist's specialty.
- (c) A few advertising layouts, including roughs, comprehensives and finished work.
- (d) Some spot drawings in ink and wash.
- (e) At least one actual reproduction of work done.
- (f) Have all work neatly matted and organized according to a prearranged plan of orderly demonstration.

- (3) High degree of eye-hand coordination.
- (4) Understanding of reproduction processes, how they operate (plant tours indicated), how to assemble job and mark it for reproduction.
- (5) Ability to do paste-ups of printed matter and illustrations.
- (6) Knowledge of recent trends in advertising design.
- (7) Willingness to serve an extended period of apprenticeship.
- (8) Knowledge of several basic alphabets, especially Bodoni, Caslon, Garamond, Futura, Alternate and Franklin Gothic.

- (9) Ability to make simple reductions and blow-ups.
- (10) Ability to execute rough layouts.
- (11) Working knowledge of two-point perspective.
- (12) Ability to retouch and clean-up a finished drawing to be reproduced.
- (13) Working knowledge of various types of Ben Day screens.
- (14) Ability to create original designs for advertising layouts.
- (15) Ability to translate ideas into an arresting design.
- (16) Ability to render objects in various styles and media, depending upon demands of the situation.
- (17) Working knowledge of three-point perspective.

Of the popular fields in which most art schools give their students design experience, only advertising layout was considered essential. Voted "sometimes advantageous" was direct mail work (ranked 28th), poster design (36th), design of containers and packages (38th), outdoor advertising (39th). Experience in decorative papers, cartoon drawing and textile and fabric design were considered "unimportant".

Just missing the "essential" rank ratings were the understanding of advertising agencies and publishing houses, ability to conceive ideas rapidly, and ability to copy freehand from photo or drawing of human figures and objects.

Typical of the many comments received on the importance of sheer drawing skill is the following: "This, I think, is the most important step in a student's and artist's life—his ability to draw. The rest follows." Also noted in the NSAD report of July 1954 was the lack of a sound drawing background.

However, except for the above mentioned drawing experience deemed desirable, other categories of drawing ranked 26th (human figure from imagination), 33rd (human figure in various styles and media), 34th (rendering of many types of textures), 35th (human figures reproduced in style preferred by client) and 41st (freehand copy of human model).

More important to the professional artist and art director is an apprentice who does not scorn the paste-pot and scissors and who has a basic production

*(continued on page 86)*



*to get business . . . tell them where you are*

**list yourself in the**

**5<sup>th</sup>**

**Annual Buyers' Guide**

**9000 Buyers!**

Every year some 9000 buyers use the Buyers' Guide. They get the Guide in the February issue of Art Director & Studio News. This guaranteed circulation assures you of the widest coverage among buyers everywhere.

**The best ad dollar buy!**

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on the biggest advertising bargain available to artists and photographers.

**Who's who in art/photography**

ADSN's Annual Buyers' Guides have become the Who's Who and Where of the art direction field. You can't afford not to list yourself in the field's only annual directory — now in its fifth year.

**Fill out the order form**

Select the one or more categories from page 3 of this piece which describe your work. Fill out the order form on page 2. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now to be sure you're in.

**Do it now!**

Send your listing in now. Corrections will be taken up to December 10th.

*here's how*



## instructions

### ● classified listings

(category numbers 1-202 on next page)

For individual artists, photographers, art suppliers, manufacturers, graphic arts firms or studios wishing to call attention to one or more of their specific services or products in the classified section of the Buyers' Guide.

1. Each listing is \$1.50.

### ▲ Representatives listings

(category numbers 203-204 on next page)

For artists and photographers representatives.

1. List your artists and photographers on your letterhead. Complete order form below.

### ■ Studio listings

(category numbers 205-206 on next page)

For art or photographic studios who wish to call attention to a wide range of services in a single listing.

Sample listing:

**205. ART STUDIOS**  
Ad-Art  
217 North B'way, Wichita 2, Kansas

AM 5-4496	creative	design	direct mail	illustration	layout	lettering	mechanicals	packaging	posters	presentations	refreshing	service	TV art	OTHER
	*	*	*	*	*	*	*	*	*	*	*	*	*	folders and brochures

## order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1956 issue in the 5th Annual Buyers' Guide, as follows:

Refer to  
instructions  
above

● **classified listings** ..... at \$1.50 each ..... \$

IMPORTANT!  
REMITTANCE MUST  
ACCOMPANY ORDER

▲ **Representatives  
listings** ..... \$  
\$1.50 for representative plus \$1.50 for each artist or photographer listed.

■ **Studio listings** ..... at \$5.00 each ..... \$

NAME ..... ADDRESS .....  
Print exactly as you wish it to appear in Guide

CITY ..... ZONE ..... STATE ..... TELEPHONE .....

For 3rd line copy for individual listings,  
maximum 45 characters

Category Nos. 1-202  
(See next page)

●	Number	3rd line adv. copy
●	Number	3rd line adv. copy
●	Number	3rd line adv. copy
●	Number	3rd line adv. copy

Category Nos. 203-206  
(See next page)

▲	List your artists, photographers, on your letterhead	
■	Number	services offered
■	Number	services offered
■	Number	services offered

DEADLINE FOR LISTINGS IS DECEMBER 1, 1955. DON'T WAIT—GET YOURS IN NOW.

terhead for additional data.

4. Complete order form below. Type or print legibly. Put your third line copy on same line as corresponding classified listing number.

Sample classified listing:

**Guy Fry** KI 5-2448  
1810 Rittenhouse Sq., Phila. 3, Pa.  
public relations booklets, packaging

Sample representatives listing:

**Don Arthur** MO 7-5764  
626 E. 38th St., N.Y.C. 16  
Joan Mello, fashion artist, pastels  
William Boro, men's fashion illustration

## category index

### ● classified listings (1-202) Listings 1-202 are \$1.50 each.

#### ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. art supplies
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. cardboard construction
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. convention caricatures
20. displays
21. exhibits
22. fine art for industry
23. greeting cards
24. ideas
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. products styling
40. props
41. record albums
42. Ripley technique
43. scale models
44. scratchboard
45. sculpture
46. small space ads
47. spots
48. trade marks
49. wash drawing, b&w
- ..... (other)

#### ILLUSTRATION

50. aeronautical
51. animals
52. automobiles

#### CHARACTERS

53. characters
54. chemical
55. children
56. children's books
57. decorative-humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. glamour
66. historical
67. home furnishings
68. humorous
69. industrial
70. interiors
71. landscape
72. marine
73. medical
74. men
75. men's hands
76. product-still life
77. sports
78. scientific
79. shoes
80. sport
81. still life
82. story
83. stylized
84. symbolic
85. technical
- ..... (other)

#### LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. Leroy lettering
90. lettering
91. paste-up alphabets
92. photo, film, process
93. presentation
- ..... (other)

#### RETOUCHING

94. art
95. carbons
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemat
102. photo, b&w
103. photos, color
- ..... (other)

#### PRODUCTS

104. products
105. renderings
106. technical
107. transparencies
- ..... (other)

#### TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. historical
114. lettering
115. models
116. props
117. slides
118. story boards
119. titles
- ..... (other)

#### PHOTOGRAPHY

120. aerial
121. animals
122. architectural
123. babies
124. cats & dogs
125. children
126. color
127. editorial
128. experimental
129. fashion
130. food
131. general
132. horticultural
133. illustration
134. industrial
135. interiors
136. location
137. motion pictures
138. murals
139. photo agencies
140. portraits
141. Printons
142. products
143. props
144. publicity
145. reportage
146. resorts
147. set design
148. slide films
149. sports
150. still life
151. stock photos
152. strobe
153. trick photography
- ..... (other)

#### PHOTO REPRODUCTION SERVICES

154. b&w prints in quantity
155. carbons
156. color assemblies
157. color prints in quantity
158. color separations
159. copy of artwork
160. duplicate transparencies
161. dye transfer prints
162. Ektacolor
163. Ektachrome processing
164. enlargements
165. Flexichrome
166. montage
167. photocomposing
168. photo murals
169. rephotographing
170. screened veloxes
171. slides
172. strip-ups
173. 35mm negs. & positives
174. 3-D dye transfers
175. transparencies
176. transparency art
177. viewgraph slides
- ..... (other)

#### COPY PRINTS

178. blueprints
179. color film strips
180. colorstats
181. copy prints
182. Ozalids
183. ozachromes
184. photostats
185. photostats on acetate, in opaque black or white
186. van dykes
187. visualcast slides
- ..... (other)

#### GRAPHIC ARTS

188. acetate proofing
189. advertising presentations
190. display manufacturers
191. general
192. labels
193. letter services
194. lithography
195. multilithing
196. photoengraving
197. printers, letterpress
198. silk screen printers
199. type foundry
200. typographers, hand
201. typographers, machine
202. typography, old-fashioned
- ..... (other)

### ▲ representatives listings (203-204) Listings 203 and 204 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

#### ARTISTS REPRESENTATIVES

203

#### PHOTOGRAPHERS REPRESENTATIVE

204

### ■ studio listings (205-206) Listings 205 and 206 are \$5.00 each regardless of number of services listed.

#### ART STUDIOS

205. (List any or all on order form)

- creative
- design
- direct mail
- illustration
- layout
- lettering
- mechanicals

- packaging
- posters
- presentations
- retouching
- service
- TV art
- ..... (other)

#### PHOTO STUDIOS

206. (List any or all on order form)

- children
- fashion
- food
- illustration
- industrial
- interiors
- location

- motion pictures
- product
- reportage
- slide films
- still life
- TV
- ..... (other)

# the 5th Buyers' Guide

*the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.*

#### **The Guide is for the buyer**

Here, in one issue, is practically the entire working art and photo industry, plus many graphic arts suppliers. It's part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 21 chapter clubs and many advertising art groups and guilds.

#### **The Guide is for the seller**

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the

year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That alone is worth \$1.50."

#### **Special National Industry File**

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

**you get results\* results\* results\***

## **in Art Director & Studio News**

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales message to more buyers at bargain rates.

AD&SN is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD&SN has the circulation, readership, penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 49 Street, New York, N. Y., for full information, rates.

*\*Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.50?*

## In Chicago



### Smiling pitcher gives Kool-Aid personality

Often it's the commonplace with an unusual twist that makes a great advertising idea and the smiling Kool-Aid pitcher is an example. A big pitcher was the obvious way to illustrate the economy theme of the Kool-Aid campaign—a 5¢ package makes two quarts. But Marv Potts, Art Director (Foote, Cone & Belding, Chicago) thought of an unusual twist so original it made the campaign outstanding and has provided what may become one of the famous trademarks of all time.

A smiling face, drawn with one finger on the frosty pitcher of Kool-Aid—the kind of drawing every person has made during childhood on a frosty window pane—makes the pitcher a stopper and gives Kool-Aid advertising a personality that is unique.

Marv Potts gives credit to his eight year old son for helping with the idea. He had been worrying about what to do with the Kool-Aid layout—he had the pitcher in it but wasn't satisfied. Then he happened to see his young son drawing pictures with his finger on the window pane. This suggested to him a finger-drawing on the pitcher.

The smiling face has a natural appeal for children—Kool-Aid's most important customers. And it strikes a nostalgic chord with adults for it reminds them of a common childhood experience.

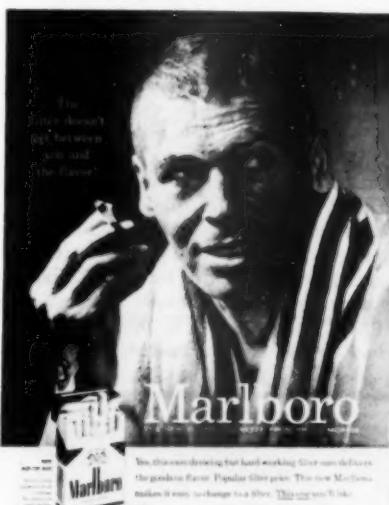
Kool-Aid uses the pitcher as an exclusive feature to identify all Kool-Aid advertising and to integrate all media. It talks in the Comic ads—headlines are blurbs, and copy points are also made in blurbs from little stick figures.

The pitcher comes to life in TV commercials where both sound and motion can be used. The animated pitcher talks and sings in these commercials which won a first in the Chicago Federated Advertising Club competition.

On outdoor boards a child's hand is

shown completing the drawing of the face on the pitcher. The Kool-Aid posters won first in the soft drink classification in the National Outdoor competition and third Grand Prize.

Jim Michener is responsible for the pitcher art work and Jim Hicks for the match stick figures.



**Model AD** Or vice versa. Here Leo Burnett AD and VP Andy Armstrong models for national Marlboro ad. Rugged, masculine, non-professional models were sought for the campaign and Andy, after 9 years of selecting models for Burnett accounts, winds up posing himself.

### Color standardization a step nearer, says Snyder

Color standardization, a uniform basis for comparing color copy and color reproduction is a major problem facing the art directors, photographers, editors, color print laboratories, Joseph H. Snyder told the National Industrial Photographic Conference in Chicago. Snyder, President and General Manager of Color Corporation of America, headed a panel on industrial color problems. Panel member Dr. Vincent Hall, physics department head, Time-Life Inc., Springdale, Conn., told of his recent findings on the optimum conditions for comparing color prints or transparencies with reproductions. Still in the develop-

ment stage, the system aims to bring nearer the day when all concerned can see and compare copy under uniform and most favorable conditions.

### 15 photographers honored by Anesco at PAA meet

Fifteen professional photographers were given awards in recognition of their contributions to the Anesco Gallery of Outstanding Portraits. Awards were made by Dr. Leopold Eckler, Vice-President of General Aniline & Film Corp. and General Manager of Anesco.



The hair in the "300" is superior to any. It is from a carefully accumulated hoard of the very finest sable which occurs only in minute quantities and heretofore has been too little to bother with commercially. You'll find its greater spring, and its ability to hold its shape, even in harsh mediums, well worth the small extra cost.

0	1	2	3	4	5	6
\$1.00	\$1.20	\$1.45	\$1.90	\$2.40	\$3.10	\$3.75

**THE FLAX CO.**  
176 N. WABASH AVE. CHICAGO 1

Financial 6-4395  
ARTISTS MATERIALS  
DRAFTING SUPPLIES  
HOBBYCRAFTS

**"None but the best"**  
**ARTISTS' SUPPLY COMPANY**

209-215 NORTH WABASH AVE., CHICAGO  
RAndolph 6-8881 AAndover 3-8238

Present at the 75th annual convention of the Photographers Association of America to receive the awards were: Laurence W. Blaker, Manhattan, Kansas; Carl W. Blakeslee, Tampa, Florida; Horace J. Chase, New Albany, Indiana; Louis F. Garcia, Dallas, Texas; Paul Linwood Gittings, Houston, Texas; James R. Metcalf, Harrisburg, Illinois; Clarence Premo, Potsdam, New York; Mills Steele, Greenville, South Carolina.

Other photographers, similarly honored, but unable to attend the presentation ceremonies were: Bradford Bachrach, Newton, Mass.; Fabrian Bachrach, Newton, Mass.; George Carragone, Houston, Texas; Edward T. Simons, Winston-Salem, N.C.; John Steele, Toronto, Canada; Edward J. Toplitt, Beverly Hills, Calif.; Fonville Winans, Baton Rouge, Louisiana.

#### PAA honors 26 at 75th convention

Photographers' Association of America honored 26 individuals, publications, museums and societies for their personal efforts to advance professional photography. The citations were announced during a special ceremony at the 75th Anniversary Convention and Trade Show of the PAA.

Honored were: Ansel Adams, American Museum of Photography, Arizona Highways Magazine, Louis Philippe Clerc, Joseph Costa, Walt Disney, George Eastman House, Dr. Harold E. Edgerton, Dr. John Eggert, Helmut Gernsheim, A. Aubrey Bodine, Ralph M. Evans, Rev. Bernard R. Hubbard, Industrial Photography Magazine, Dr. Edwin H. Land, Life magazine, Milwaukee Journal, National Geographic Society, Edward S. Purrington, Capt. Robert S. Quackenbush, Jr., Radio Corporation of America, Charles Rosher, H. A. Schumacher, Dr. Cyril J. Staud, and Margaret Bourke-White.

#### Pictures by firefly light?

Donald McMaster, Eastman Kodak Co. Vice-President and General Manager, wasn't kidding when he told the Master Photographers that within 75 years we might be able to take pictures with just the light from a firefly.

Addressing the group at the Photographers Association of America convention in Chicago, he predicted great increases in film speeds in the years ahead.

Among his forecasts he said film speed can be increased at least another 100 times. He also predicted:

Film processing—both black-and-white

and color—will become much simpler and quicker.

Color picture quality will continue to improve, and color film speeds should eventually be as fast as black-and-white films.

Medical motion picture radiography will become widely used as a tool for diagnosis by doctors.

New types of photosensitive materials will come into use, especially in the graphic arts field.

#### Designer Chapman forms research organization

Chicago industrial designer Dave Chapman has formed Design Research, Inc., as an affiliate of the parent firm of Dave Chapman, Industrial Design. Important among reasons for formation of the new service organization is the growing interest in the research aspects of design as a management tool to insure basic investment in tools and equipment for long-range industrial planning.

Typical of proposed investigations will be analysis of architectural trends which may provide clues to trends in major appliances and equipment for the home. Long range studies being undertaken by the organization take into account the trends that will effect the living patterns of people, form new social patterns and create a new set of standards of wants and needs. Industrial growth is planned—it doesn't just happen. Analysis of future markets has always been a basic part of the development research in programs of product, package, display or architectural design, according to Mr. Chapman.

## Brent Carpenter

versatile member of our creative group... specializing in humorous illustrations, caricatures, display design and paper sculpture.



BUNDY-FREIDAY STUDIO INC

165 NORTH WABASH.

CHICAGO 1, ILL.

#### Photographers celebrate 75th anniversary

Photographers' Association of America held their 75th Anniversary Convention and Trade Show in Chicago August 15-19.

Purpose of the meet was to bring professional photographers of Canada and the United States together to discuss and exchange latest ideas and techniques in their fields.

Featured speakers at the Awards and Masters Banquets were Yousuf Karsh, photographer and statesman, and Donald McMaster, vice president and general manager, Eastman Kodak Co. Other key speakers were William W. Carrier, Jr., advertising and illustrative photographer of Memphis, and Charles E. Keele, New York commercial photographer. Special citations were awarded to persons who have contributed to the advancement of professional photography. Commemorative plaques were

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presented to Eastman Kodak Co., DuPont and Ansco for their significant contributions to the advancement of photography. A special award was given to Robert Cummings for his portrayal of a commercial photographer on his television series, therein contributing to the nationwide appreciation of professional photography.

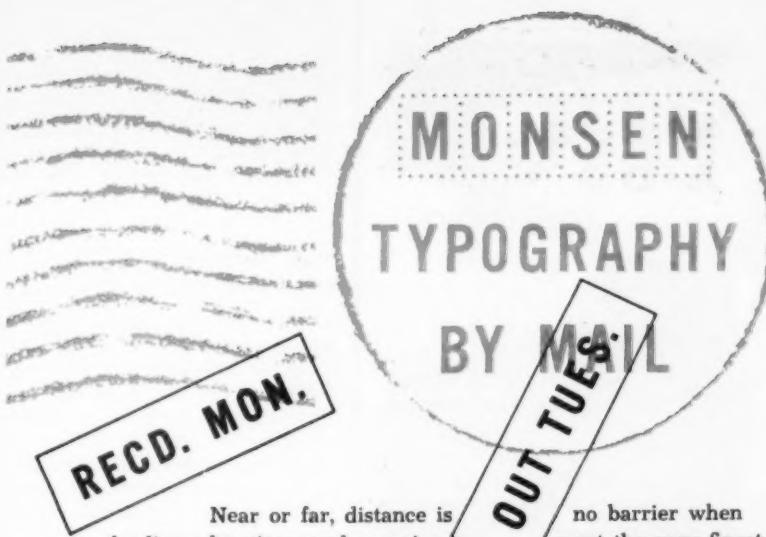
Some of the features of the convention were the technical sessions, the trade show and manufacturers exhibit, the print exhibition, a special historical exhibit, symposiums, hand color clinics and print analysis.

In addition the second annual Photo-Journalism Short Course was presented. On the program were: Phillip Halsman, New York free-lance; Vern Whaley picture editor, Chicago American; Tony Spina, Detroit Free Press; Arthur L. Witman, St. Louis Post-Dispatch; Russell V. Hamm, Chicago Tribune; Charles Knoblock, Associated Press; Thomas Abercrombie, Milwaukee Journal; Don Mohler, General Electric; and Gordon Kuster, Columbus Dispatch.

The Short Course is sponsored jointly by the Photographers' Association of America, the National Press Photographers Association, the Chicago Press Photographers Association and the Encyclopedia Britannica.

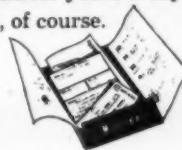
#### Chicago studio news

Lewis & Hoover Studio has added *Pete Eaton* as a "designy-type" cartoon specialist and *Pete Miller* as design illustrator... Additions at Stevens-Gross Studios are *Allen Lehtis* and *George Joner* as artists, and *Ronald Krajewski* in the photo department. *Dick Hart* has been back doing mechanicals and assemblies... At Nugent-Williams Studios *Frank Perrine* and *Olaf Gladis* added to the photo department and retouching department respectively... Interested in improving the quality of available Chicago models, *Nugent-Williams* and *Jim Brown* have volunteered their services to the Chicago Advertising art field to make tests of promising models... Designer *Lloyd Chase* to *Bundy-Freiday* Studio; he is specialist in packaging, p.o.p. and design illustration... *Feldkamp-Malloy* appointed *Jack LaBash* as head photographer and director of photographic division... *William Moffet Jr.* added as layout man at *Kling* Studios. *Frank Toler* has been appointed southern rep in Tennessee, Georgia, Alabama and Kentucky... *Tempo* participated in a study group on special techniques of copy preparation in relation to the various mechanical reproduction processes. Experts from the printing crafts cooperated.



Near or far, distance is no barrier when leading advertisers and agencies want the very finest in typography. Wherever they are, they turn to Monsen.

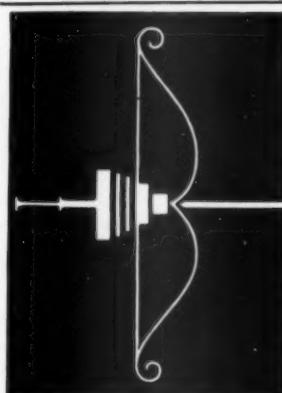
Why not you, too? Our specialized mail service brings you practically next door, without a penny extra cost. Monsen pays the postage both ways—anywhere. Our Typography-By-Mail kit makes it as easy to order as using the phone. Send for yours today and see for yourself. No obligation, of course.



MONSEN-CHICAGO 11, 22 East Illinois Street

MONSEN-LOS ANGELES 15, 928 South Figueroa Street

MONSEN-WASHINGTON 1, D.C., 509 F Street, N.W.



#### WESLEY BOWMAN STUDIO·INC.

#### Photography

360 N. Michigan Ave. · Chicago 1, Ill.

#### FREDERIC RYDER COMPANY

TYPOGRAPHERS · DESIGNERS

PHONE: Michigan 2-3900

IN THIS SHOP we do not attempt or pretend to spread our shot. We are, frankly, specialists. Our objective, as for 17 years past, is *quality typography* and *distinctive typographic design*. The Ryder aim is to submit your material to our accumulated skills, our long experience with the broad range of fine available type faces. We will give you proofs that are truly outstanding.



500 North Dearborn Street, Chicago 10, Illinois

## VISUAL AIDS

FOR  
YOUR  
EVERY  
NEED

STRIP FILMS  
PROJECTION SLIDES  
FLIP OVER CHARTS  
FOR  
DIRECT SELLING  
TRAINING PROGRAMS  
SEMINARS  
MEETINGS  
DEMONSTRATIONS  
SAFETY PROGRAMS

W. H.  
**HOEDT**  
STUDIOS INC.

LO-7  
3608

creative  
photography  
by



## In Philadelphia

### Phila. retailers attack bait ads

Bait advertising in the Philadelphia area is being attacked from many angles. Furniture retailers have written a code, drawn up by the BBB and are raising a \$5,000 fund to make it effective. A watchdog committee will work with the DA's office to spot and curb violators.

BBB has also developed a code for appliance and TV dealers. Among the taboos — misleading illustrations. A \$25,000 fund is putting teeth into the drive.

Revisions of state laws to make bills affecting bait ads more effective are being backed by The Retail Floor Covering Ass'n.



How much money will be saved by 1967?

With these new forms you will save more for you and your advertising accounts before income taxes. In the Philadelphia area, Hanes Sport Shirts... for men of action! are the most popular men's shirts.

**Gaily we save** **Profit sharing**  
plan is explained  
in two-color booklet with friendly illustrations by Boris Drucker. AD was Paul Darrow, N. W. Ayer.

### Sam Dalton grants scholarship to Museum School

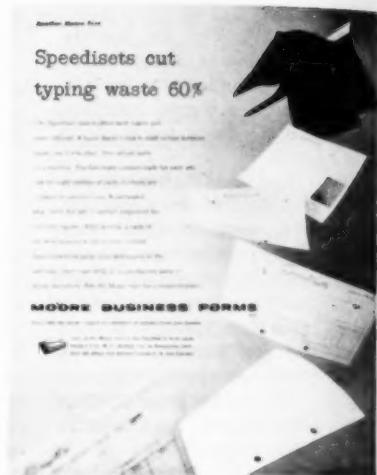
Samuel Dalton, President of Typographic Service, has given the Philadelphia Museum School of Art a scholarship grant of \$4,000. Each year for four years \$1,000 will be spent. A group of second year students will be selected by Emanuel Benson, dean of the School, and Raymond Ballinger, head of the Advertising Department. A committee of members of the Art Directors Club of Philadelphia will make the final selection and award the scholarship.

Another Major Win

### Speedisets cut typing waste 60%

Moore Business Forms has developed a new line of Speedisets, a new type of business form that cuts typing waste 60%. It's a new idea that's revolutionizing the way you do business. Speedisets are designed for easy use, yet they're built to withstand the most severe conditions. They're made of a special material that's strong, yet flexible. They're also designed to be used with a typewriter, so you can type directly onto the form. Speedisets are the most efficient way to do business. Ask for more information.

**MOORE BUSINESS FORMS**



### Product pattern

A straight showing of the product, Moore Business Forms, would attract as many people as a "straight on shot of a multiplication table", says agency N. W. Ayer. Solution: Forms were arranged in eye-catching patterns and photographed from unusual angles. Forms are in pastel colors against deep blue background.

### Hanes Sport Shirts... for men of action!



**Young men of action** Hanes washable clothes for boys features gaily drawn and colored "men of action" dueling a la D'Artagnan, discovering the North Pole, and in Davy Crockett cap of course. AD was N. W. Ayer's Chuck Ax. Art by Mary Blaik.

## trade talk

A staff of 60 at your service



### ARCH ART, INC.

Philadelphia's most comprehensive art studio

1913 Arch Street • Oct 7-1180

Contact  
Tom Considine  
Jack Hebenstreit  
Jos. W. Korninsky  
Paul Sonstein  
Don Swanson

### Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets • Craftint
- Kemart materials • Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.  
Market 7-6655 • Prompt delivery service

### FOR THE FINAL TOUCH IN COLOR RETOUCHING NUNAMAKER STUDIO

20 S. 15TH ST., PHILA. 2, PA. LO 7-1893

FOR BRILLIANT INTENSE TONES  
DR PH MARTIN'S  
RADIANT CONCENTRATED COLORS  
exclusively formulated for  
designer, illustrator, artist  
Dealers write —  
**B. ARONSTEIN & CO.**  
40-28 149th ST., FLUSHING, N.Y.

In  
28  
colors  
perfect for pen, brush, or airbrush.

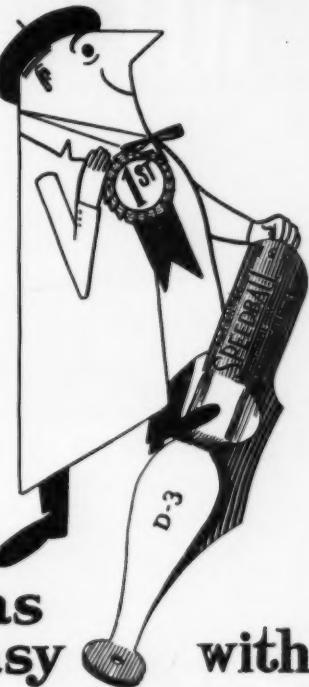
### ART DIRECTION

CHICAGO: Andrew Armstrong, Vice President in charge of art, Leo Burnett Co., named to the Board . . . CLEVELAND: Jack Conyers to art department of Meldrum & Fewsmith. Jack had been with studio Montgomery, Fessenmeyer & Ward for past 7 years . . . DENVER: Paul Busch named AD at Boccardin Dunhee & Jacobsen . . . UGNE, ORE: Nada Zawodny now AD at Herb Michael & Associates . . . HONOLULU: David J. Remming to N. W. Ayer. Studied at Chouinard Art Institute and Chicago Art Institute . . . LOS ANGELES: Hixon & Jorgensen named Arthur J. Sherman head AD. Was formerly with McCann-Erickson in N.Y. . . MINNEAPOLIS: Herb Mason to Bozell & Jacobs as executive AD and production manager . . . Kerker Peterson Hixon Hayes named two new ADS. Thomas W. Donovan and Robert F. Hesdorfer . . . NEW YORK: Salvatore Lodico to creative AD at Monroe F. Dreher . . . Kenyon & Eckhardt adds four: Charles Silver from creative head at Grey Advertising; Paul Martin, from commercial TV consultant in England; Rickard Baker from Cortez Enloe, and William Feuerhake . . . Howard Murphy to AD at Gimbel's. Was formerly with Jordan Marsh in Boston, L. Bamberger Co., Newark, and Macy's in N. Y. . . Carlo Ammirati, AD at Hecht's 14th Street and Abramson's in Flushing has resigned. Now freelancing from 16 E. 23rd St. . . . Gerald Astor named picture editor of Sports Illustrated . . . Frank Salazar, formerly with Raymond Loewy Associates, now with J. Walter Thompson Co. . . . Leonard P. Leone is now AD of Bantam Books. Was formerly with Friend Reiss agency and Argosy magazine . . . PHILADELPHIA: Robert D. Dunning added to art department of N. W. Ayer, transferring from Honolulu office . . . PITTSBURGH: William E. Hagerling, former instructor of advertising design, Art Institute of Pittsburgh, to AD at Sykes Advertising . . . RICHMOND, VA.: Alfred M. Cascino from AWL & G Advertising in Baltimore to Cargill and Wilson . . . ROANOKE, VA.: Houck & Co. named Edwin R. Deady, AD, a VP; Chris Jamison to assistant AD, and Leon Mitchell to production director. Walter Benke and George Solonowitsch to the art staff . . . SAN FRANCISCO: Thomas J. Sexton to N. W. Ayer. From L.A., he is a recent Chouinard graduate . . .

### ART & DESIGN

CHICAGO: Gregory Thornton named Vice President of Ray Shaffer Studio . . . DAYTON: Haggeman, Bergen-Patterson opened at 112 Second St. . . LOS ANGELES: Harry O. Diamond moved to 595 Linda Vista Ave., Pasadena, and Robert H. Clark to P. O. Box 516, Dana Point, Cal. . . MINNEAPOLIS: Olmstead & Foley named Robert Gordenier to

# lettering



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Calden, N.J.  
Send 6¢ in stamps for large charts on lettering

# WECO Studio

## trade talk

its art staff . . . NEW YORK: Harry Freedman now with Illustrators Group, 184 E. 72nd St. . . Herman Barnett has opened Adverstats to serve agencies and studios, 13 E. 53rd St. . . Gregori-Gelb Associates, editorial and advertising art service, opened at 33 W. 42nd St. by Donald Gelb, former AD at Bantam Books, and Leon Gregori, commercial artist . . . Henry Dreyfuss, winner of a Neiman-Marcus Award for his contributions to the American way of life . . . Norman M. Gruber and Mann Associates have merged to form Gruber-Mann Associates at 1776 Broadway, CI-7-1124. Miss Perside, formerly with Wm. H. Weintraub agency, is client contact director . . . Sicensel Studios to larger, custom designed quarters at 21 W. 45th St. New York 36, CI-6-3968 . . . Designer and artist Gene Walther has established a design consulting service at 30 Park Ave . . . Tom Johnstone, Johnstone & Cushing, is author and publisher of RCA Victor's record "I love you". Lyrics are a repeat of the title, on both sides . . . Di Franza-Williamson Associates at 39 W. 55th St. have Miss New York 1955 as their receptionist. Diana Deutsch is also an artist and is studying at Pratt Institute . . . Kirby Associates moved to new and better quarters at 44 W. 56th St . . . Charles Heston Associates is new name for Nutley-Heston, 30 E. 39th St., MU 3-2334. Ten year old studio has an integrated service including art, layout, illustration, package design, presentations, 3D displays, color and b/w retouching and Flexichrome . . . Herb Lieberman and Lester Saber have formed "Art and Production Corp." at 53 E. 34th St. Offer coordinated planning and purchasing of graphic arts services . . . SAN FRANCISCO: John P.C. McMurran to Walter Landor & Associates as executive assistant to the president . . . artists Bill Hyde, Bruce Butte and Lowell Herrero have opened Butte, Herrero & Hyde for complete unit design service including art direction, decorative and humorous illustration, lettering and package design.

**Quality**

FOR YOUR EXACTING JOBS . . .  
MATT  
GLOSSY  
STIPPLE for 7½%  
WATER COLOR

**STATS**

4 PLANTS  
IN  
430 FIFTH AVE  
299 MADISON AVE  
341 EAST 44th ST  
7 EAST 47th ST

**AMERICAN BLUEPRINT CO., Inc.**  
7 EAST 47th STREET-PLAZA-2240-NEW YORK

## Ralph Marks Color Labs.

- Carbro
- Dye Transfer
- Colorstats
- Flexichrome

344 East 49

EL 5-6740



## AGENCIES

AKRON: Norman Malone Associates moved to 161 Ash St. . . BEVERLY HILLS: Byron H. Brown & Staff to 3719 Wilshire Blvd. from 8421 Wilshire Blvd. L.A. . . BOSTON: David Mankiel Advertising from 172 Newbury St. . . Capp-Hamble formed at 145 Pinckney St. New York office is at 17 E. 45th St. Partners are cartoonist Al Capp and copywriter Stu Hamble . . . CHICAGO: Powell & Schoenbroad from 7728 N. Sheridan Rd. to 430 N. Michigan Ave . . . James P. Cody formed Cody Advertising at 30 W. Washington . . . DENVER: Bill Bonsib Advertising and Galen E. Broyles merged under latter's name. Will shortly move into new building being built for it . . . DETROIT: Hacker, Hull & Vincent formed at 605

TIRED OF MUSTY SMELLING PLASTIC SPRAYS?

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acrolite

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new plastic spray  
that's "WORKABLE"

Throw away your gasmask, Mr. Artist—  
No more smelly plastic sprays, headaches, dizziness, or complaining wives . . . SWITCH TODAY  
to Acrolite's delightfully New "Peppermint" Plastic Spray—for Graphic Arts Protection.

It's Yummy Yum Yum. The clean delicate scent of Peppermint will be welcomed by everyone in your art studio and just imagine—you can work over it too! Clearest of all Protective coatings, guaranteed clog-proof, dries instantly, and is truly Re-Workable after fixing layouts, comps., etc.

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- Work over it—all mediums, real matte finish, dries fast.
- Won't curl paper or alter tones.

**\$9.98-6 oz. and \$1.79-12 oz.**

### FIRST RETOUCH SPRAY? . . . NO!

BUT "OH" WHAT A DIFFERENCE!

Singapore #1 Quality Damar Varnish . . . World's finest  
retouch spray in a bomb.

**\$9.98-6 oz. size only**



ALSO FINAL DAMAR VARNISH SPRAY, "100" CLEAR ACRYLIC, MATTE/GLOSSY BLACK OR WHITE, RICH GOLD, ALUMINUM. AT MODERN SUPPLY STORES, EVERYWHERE

ACROLITE, INC. 108 Ashland Ave., West Orange, N.J.

**X-acto® knives...**

#1 X-ACTO KNIFE—60¢



#2 X-ACTO KNIFE—60¢

essential

artists'



#5 X-ACTO KNIFE—\$1.20



#23 X-ACTO PEN-KNIFE—\$1.00

tools

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.

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**SEL-ART**  
**THE PERFECT FIX \$1.39**

(\$15 doz.)

All the protection you want without coughing or gagging. SEL-ART sprays with a fine even mist. Dries evenly. Won't discolor or crawl, and leaves a matte finish that can be worked over in any medium. Standard 12 oz. can priced way below other brands. Ask your dealer—if he can't supply you, ask us.



A. Seltzer & Co., 1163 Sixth Ave., New York 36, N. Y. • Plaza 7-4338

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GAMMA GRAY RETOUCH SET 25-6  
6 CAKES & BRUSH IN METAL BOX . . . . . \$1.50

LIFTS EASILY . . . from the cake...just add water and pick up a brush load of free-flowing gray...ready to use.

DENSELY OPAQUE . . . covers in one stroke . . . without brush marks or streaks... uniform gray in six graduated steps.

WILL NOT CRAWL . . . crawl even on plate finish board or glossy photos. Lays flat and smooth.

FOR BRUSH OR PEN BRUSH or in the pen or ruling pen...easy to use...easy to control.

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## WINSOR & NEWTON

ARTISTS' COLORS

BRUSHES

& MATERIALS



902 Broadway, New York 10, N. Y.

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**Crescent TV**  
**BRISTOL BOARD**  
Double-sided (Light gray and Dark Gray) Exclusively tested for the TV Medium.

**ILLUSTRATION BOARD**  
An Unusually Workable Cardboard, in Two "Exceptionally Acceptable Grays. Camera Tested! Rush your request for Samples to:  
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1240 N. Damen Avenue  
Chicago, Illinois

**FREE samples!**  
**NEW**  
**cardboards!**



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artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for The International Cutaw! - Balopticon.

5-9 UNION SQ. • N. Y. 3 • AL 5-7644

### trade talk

Fisher Bldg . . . MIAMI: Roland-Bodee & Flint to 2138 Biscayne Blvd . . . MINNEAPOLIS: Kerker-Peterson now known as Kerker, Peterson, Nixon, Hayes Inc. Jay B. Peterson, who headed the art department, is President . . . NEW HAVEN: Kenneth E. Budgen, merchandising consultant, is an account executive and will direct creative visualization for E. J. Lush, Inc . . . NEW YORK: Reed Advertising to 104 E. 40th St . . . Jack Delaney, former merchandising director for Mrs. America Inc., formed Jack Delaney Associates at 141 E. 44th. Will continue to handle Mrs. America . . . D. C. Smith Inc. from 329 Lexington Ave. to 130 W. 57th St . . . Fred N. Dodge has opened a merchandising consultant office. He was formerly merchandising director for National Broadcasting Co. . . . Garmise Advertising Inc. opened at 508 Madison . . . Fein & Kaplan at 125 W. 41st resulted from merger of Nathan Fein and Jay Kaplan agencies . . . Ruth Lupton Mills Co. at 277 Park is advertising, public relations and merchandising service in women's apparel and cosmetics field . . . Robert H. Otto named head of Association of International Advertising Agencies . . . OKLAHOMA CITY: Hall & Thompson Inc. opened at 1510 First National Bldg . . . PHILADELPHIA: Leonard M. Goldsmith opened agency under his own name at 10 S. 18th St . . . PORTLAND, ORE: Hugh Dwight Advertising to larger quarters at 115 S. W. Fourth Ave . . . SAN FRANCISCO: Wilson-Markey opened at 130 Maiden Lane . . . TORONTO: DeVita Display Advertising changed name to Creative Display Advertising Ltd . . . WASHINGTON, D. C.: Larrabee Associates has moved to 2000 P Street, N. W.

### ADVERTISING— PROMOTION

Albert J. Weisbrodt appointed ad manager of CIBA Pharmaceutical Products, Summit, N. J. . . . John L. Bricker named Director of Merchandising for the Toilet Article Department of Colgate Palmolive Co. . . . Paul J. Bucher is SPM for Serta Associates Inc., Chicago. Serta is a national association for 40 independent mattress factories . . . Exide Industrial Division of The Electric Storage Battery Co. named T. E. Snyder manager of advertising and sales promotion . . . Robert F. Kaufman is newly appointed Vice President in charge of advertising and public relations for Precision Radiation Instruments Inc., Los Angeles . . . William P. Sheehan is manager of advertising and sales promotion of the air conditioner division of American Radiator and Standard Sanitary Corp. . . . Miss Lue H. Witt ad and SPM of Riviera Inc., Brooklyn toy specialty manufacturer . . . Lily of France named Martin J. Newman vp in charge of sales and advertising . . . James R. Blocki

## How to help a young artist get ahead



Albert Dorne

**The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.**

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell  
Jon Whitcomb  
Steven Dohanos  
Harold Von Schmidt  
Peter Helck  
Fred Ludekens  
Al Parker  
Ben Stahl  
Robert Fawcett  
Austin Briggs  
Dong Kingman  
Albert Dorne

**FAMOUS ARTISTS SCHOOLS**  
Studio 41-x, Westport, Conn.

Send me, without obligation, information about the courses you offer.  
Mr. \_\_\_\_\_ Mrs. \_\_\_\_\_ Miss \_\_\_\_\_ (PLEASE PRINT)  
Age \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

**Mister**



**Beams**

One delighted customer put his approval into this quaint comment: "Sloves Don't Know From Nol!" Mister S beams when complimented, regardless of the grammar.



### Save time with an ATF Type Kit

Here's the quickest, easiest way to compare, trace, fit and specify type.

86 ATF alphabet cards in sturdy walnut-finish box illustrate 47 ATF faces, caps, lower case, figures, punctuation, shoulder, character per pica, sizes 12 to 72 point.

Price for this time-saving visualizer is only \$5.00. Send check or money order to:

T.4.26

**AMERICAN TYPE FOUNDERS**  
a subsidiary of Daystrom, Inc.  
200 Elmora Avenue, Elizabeth, N. J.



Type faces shown are: News Gothic Condensed; Bodoni; News Gothic.



### PRODUCTION SERVICES FOR SALES PROMOTION

Sales Kits • Loose Leaf Binders  
Catalog Covers • Spiral • Plastic  
Easels • Bookbinding • Presentations  
Mounting • Merchandise Displays

## trade talk

Camera Clix whenever you need Stock Color photos [



# Camera Clix



Camera Clix: stock color photos

59 WEST 44th ST., NEW YORK 36 • MU 7-6111

promoted to manager of advertising services, Kraft Foods Co. . . . **Wallace E. Gordon** now director of advertising for E. I. du Pont de Nemours & Co., Wilmington, Del. . . . **Michael K. Doherty** is Ammen and Vitalis hair cream ad manager at Bristol-Myers . . . **Gerald Kirshbaum** to SPM at National Distillers Products Corp. . . . **Jack Errion** to SPM at Le Tourneau-Westinghouse Co., Peoria, Ill. . . . **Jane Wallace** to director of advertising and promotion, textile division, Celanese Corp. of America, N. Y. . . . **L. M. Davis** to advertising and promotion manager, finishes division, E. I. du Pont de Nemours & Co. . . . **Thomas J. Delaney** to director of advertising and sales promotion of The White Motor Co., truck division, Cleveland . . . **Miss Marie Curie** named director of promotion, advertising and publicity at Tru-Balance Corsets . . . **Harold Tuers** is director of advertising of Charles Antell Inc., Baltimore . . . **Ezra Millstein** is Vice President in charge of ad and sales promotion, Caryl Richards Inc. . . . Climax Molybdenum Co. named **Gordon Weller** ad manager . . . **Jacob H. Rulter** named ad and promotion manager of technical products division of Allen B. Du Mont laboratories . . . **Carlton H. Gilbert** is director of advertising for United States Rubber Co. . . . **William T. Egan** is director of packaging for Colgate-Palmolive Co. . . . **Bob Farris** named ad manager for O. A. Sutton Corp., Wichita, maker of Vornado fans . . . **Dave Young** is AM for frozen food division of Stokely-Van Camp, Mt. Vernon, Washington . . . **William M. Cook Jr.** from VP in charge of sales and advt. at Vick Chemical Co. in Canada to AM for Pond's cosmetics, Chesebrough-Pond's Inc., N. Y. . . . General Electric named **Thomas Reilly** AM and SPM of silicone products dept., Waterford, N. Y. . . . **Fred R. Fleischman** named ad head of Seabrook Farms Co., Seabrook, N. J. . . . **Mrs. Kay Superka** is AM of I. Magnin & Co., San Francisco women's wear store . . . Advertising Women of New York moved to new headquarters at 140 E. 63rd St. . . .

### ACCOUNTS

**Wynn Oil Products** to Anderson & Cairns . . .

**Westbrook Publishing Co.** Phil. to Reed/Warren . . . **Gubelin Bros.** (Swiss watches) to Casmir Advertising, N. Y. . . . **Dan B. Miner Co.**, L. A., handling **Von's Grocery Co.** . . . **Doyle Dane Bernbach** has **Patent Division of McCall Corp.** . . . **Kenyon & Eckhardt** will handle advertising for new company resulting from merger of **Whirlpool Corp.**, **Seeger Refrigerator Co.** and the stove and air conditioning divisions of **RCA** . . . after 20 years with Foote, Cone & Belding, **Frigidaire** has switched to Kudner . . . **McCann-Erickson** has added **Swift & Co.** business, taking over advertising for its fresh meats and table-

East Side, West Side  
All around the town . . .

**Fredrix**  
For Artists' Needs

**3** STORES CONVENIENTLY LOCATED to serve you quickly and efficiently. FAIR PRICES SINCE 1868

DISTRIBUTORS of all famous brands including

ARTYPE • BOURGES • COLOR-AID  
GRUMBACHER • KRYLON • STRATHMORE  
WINDSOR & NEWTON • ZIP-A-TONE

IN NEW YORK

E. H. & A. C. FRIEDRICH'S CO.

- 37 EAST 28th STREET Lexington 2-0300
- 40 EAST 43rd STREET Murray Hill 2-2820
- 140 WEST 57th STREET Circle 7-6607

IN PHILADELPHIA  
HENRY H. TAWS, INC.

- 1527 WALNUT STREET Rittenhouse 6-8742

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**StaSet**  
RUBBER CEMENT

Compare the exceptional merits . . .  
\*practical \*efficient \*economical \*the  
finest available.

StaSet always forms a flat firm  
bond, dries quickly and never wrinkles  
paper.

Efficient as a single surface or  
double surface adhesive. Excess rubs off  
easily. Assures fast, neat paste-ups or  
mounting.

Sold at all finer art stores.  
Insist on GENUINE StaSet.

**THE MONET COMPANY**  
43 South Ave., Kenwood, N. J.

C101

### ILLUSTRATIONS

COLOR • BLACK & WHITE



**WALLACE  
SAATY**

Circle 7-3900

WELLINGTON HOTEL  
716 AVE. and 53rd ST., N.Y. 19

## trade talk

ready meats formerly handled by JWT . . . Gentner of California (swimwear, sweaters) from Brooke, Smith, French & Dorrance to Bernard B. Schnitzer . . . Erwin, Wasey handling Simple Simon brand advertising for Carnation Co. . . . Nehi Corp. (beverages) from BBDO to Compton . . . Norma Pencil to Fein & Kaplan for Multikolor pen and pencil combination . . . Clairol Inc. from Robert W. Orr to Foote, Cone & Belding, N. Y. . . . Anheuser-Busch to Gardner Advertising . . . Poloron Products Inc. to Kastor, Farrell, Chesley & Clifford . . . Copper & Brass Research Ass'n. to J. M. Hickerson Inc., N. Y. . . . Olympic Stained Products Co. to Miller Mackay, Hoeck & Hartung, Seattle . . . Panda Prints Inc. to Harold M. Mitchell, N. Y. . . . Campana Sales Co. to Erwin, Wasey & Co. . . . Personal Products Co. to Gear-Marston for Jonny-Mop. Effective at years end . . . Marlboro Shirt Co. to Lester Harrison Inc., N. Y. . . . Eclipse Sleeping Products to Campbell-Mithun, Minneapolis . . . Eureka Williams Co. to Al Paul Lefton, Philadelphia . . .

### CAMPAIGNS

Jamaica Tourist Board

planning its largest ad drive, aims to double tourist trade in three years. Agency Charles Anthony Gross, Miami, is launching drive in October, using newspapers, magazines, trade papers, outdoor, and a 3D Calypso kit . . . Omega Watch Co. running special drive in Sports Illustrated . . . CBS-Columbia will spend \$1,750,000 in next four months to promote TV receivers and radios . . . Adam Hats plans largest Fall ad drive, via Emil Mogul Co. \$200,000 budget, largely in Life, Esquire, Look, Colliers, SEP, Ebony. Will feature situations that stress the brand name, such as two men arguing over possession of a hat, with caption, "Mine's the Adam" . . . Western Tool and Stamping Co. has a 1956 program aimed at consumer education, backing up the dealer and jobber, and establishing brand preference for its Homko power lawn mower . . . Farm Bureau Insurance took a special 16-page section in the August 28 Sunday New York Times to tell the country about its new name, "Nationwide Insurance" and its policies and services . . . Via Mumm, Mullay, and Nichols of Columbus and N. Y. . . . Have you noticed Delco battery's upside-down illustrations? Campbell-Ewald designed them to dramatize fact that there is no electrolyte in a Delco dry charge battery before you buy it . . . Abbott Laboratories is using its first consumer advertising in its 67 year history, for non-caloric sweetener, Sucaryl, via Tatham-Laird Inc. . . . De Beers Consolidated Mines continues to use Irving Penn photos, Pierre Ino paintings, is adding artist Herbert Saslow to continuing theme,



**ROY GERMANOTTA INC.**

ELDORADO 5-7155

## GENERAL COMPOSITION COMPANY

→ 51 MELCHER ST.

Typesetting

Specialists

→ BOSTON

Liberty 2-9170

### way's standard viewers

Used by nearly all New York  
area color plate makers.  
For information:  
Chappaqua, N. Y.



### TRICK PHOTOGRAPHY

AND PROGRESSIVE LETTERING

*Flexo-lettering*

220 EAST 23rd ST. NYC. OREGON 9-1111 1110



## trade talk

IN TUNE  
WITH THE  
TIMES

CHARLES W. NORTH  
Studios

Murray Hill 6-5740  
381 FOURTH AVENUE • NEW YORK 16

As You Like It  
FROM ONE SHOT OR  
SEPARATION NEGATIVES  
OR TRANSPARENCIES  
EITHER FACSIMILE OR  
EXTENSIVE ALTERATION  
OF COLOR

*Peterson* COLOR  
LABORATORY

149 WEST 54th STREET,  
Circle 7-1747

"A diamond is forever." Also using a campaign for gift diamond with a masculine approach... **Columbia Records** plans million dollar budget for LP record mail order operation... second operation "Snowflake" underway as **U. S. Steel** plans another industry wide Christmas promotion... **Silex Co.** plans its biggest push ever via Robertson-Potter Co., Chicago... **Crosley & Bendix** set \$3,500,000 12 week drive... **Avis Rent-A-Car System** starting its first national promotion via N. W. Ayer, Phil... **Chemstrand** plans huge consumer drive for its sweaters this Fall, helping its dealers... **Lincoln Division of Ford Motor Co.** will be using the new 30-sheet poster this Fall...

**PHOTOGRAPHY** Lester Rossin Associates has started a new photography division headed by **Wally Moos** and including **Clifford Coffin**, **Esther Bubley**, **Arthur Rothstein**, **Sol Libsohn**, **Joseph Breitenbach**, and **Harry Callahan**... **Donald McMaster**, VP and General Manager of Eastman Kodak Co. received an Honorary Master of Photography Award at the annual meeting of Photographers Association of America... 18 year old **Karla Woll**, student at Brooks Institute of Photography in Santa Barbara, Calif., won the 1955 Graflex Press Fellowship in photo-journalism... **Fran L. Stewart**, San Francisco photographer, has joined staff of Cal-Pictures Inc. . . .

**TV** Playhouse Pictures has added **Bill Melendez** and **Sterling Sturtevant** to staff... **Robert P. Mountain** to director of radio-TV dept. of Young & Rubicam... **Joel M. Le Bow** joined the art staff of the radio-TV department of N. W. Ayer in New York... **King Film Productions** has tripled its gross dollar volume and production at end of first year of operation... **Eastman Kodaks** new filmed TV series, **Screen Directors Playhouse**. **Leo McCrary** is directing "Meet the Governor" . . . **Arthur Capello** from Associated Screen Studios, Montreal, to TV AD, Geyer Advertising, N. Y. . . . **Storyboard Productions** to 8490 Melrose Ave., Hollywood... **Promotional Films Inc.** is a new commercial motion picture studio in Minneapolis... **Lewis & Martin Films Inc.**, Chicago, to 1431 N. Wells St. . . . **Harold M. Tuchin** from Sterling Television Co. to commercial TV director Hutchins Advertising Co., N. Y. . . . **Charles B. Bellante** from production supervisor at Soundmasters Inc. to technical director of TV films, Sullivan, Stauffer, Colwell & Bayles . . .

**MEDIA** **Houston Chronicle** adds TV Guide as a Sunday Feature... **Colliers Magazine** is planning an extensive Christmas drug merchandising program . . .

## MORILLA

brings you the most popular scratch board ever to invade the American shores. Already acclaimed all over Europe, Morilla recently introduced it to the American artist and the results were amazing. So acquaint yourself with



## British SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

And it is inexpensive!

SHEETS 11x14"	SHEETS 19x25"
WHITE or BLACK	WHITE

Ask your dealer about Morilla's "ESSDEE" but accept no substitutes.

Samples and folder available

**The MORILLA Company**  
330 E. 23rd St., New York 10, N. Y.  
706 So. Magnolia, Los Angeles 5

## NEW HABERULE

Visual COPY-CASTER  
shows type specimens—keyed  
for instant copy-fitting!

Artists, ad-men, copywriters—get new convenience, speed, accuracy for your job! Now Haberule gives you a completely self-contained copy-fitting tool. It features 29 specimens of the "must" type faces in caps and lower case (6 to 18 pt.) all keyed for instant character count. See the type you want—and fit your copy at the same instant! Over 800 machine and foundry types are also listed in all sizes to 18 point. Beautifully printed in 2 colors, plastic bound with handsome silver-embossed covers. Complete with yellow Vinylite type gauge.

**MONEY-BACK GUARANTEE**  
At art supply stores  
or direct, only **7.50**

**The HABERULE CO.**  
Box S-245 • Wilton, Conn.

Bodoni, Century, Futura —

*It's not only the type face...  
but the way it's handled*

**IMPERIAL AD SERVICE**  
typographers

37 W. 47th St., N. Y. 36 JU 6-8407-8-9

# NEW PHOTOS IDEAS CATALOG



## UNDERWOOD & UNDERWOOD

319 East 44 Street 646 North Michigan Ave.  
New York 17, N.Y. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Tenth Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$2.00 to cover cost. (In N.Y.C. add 3% Sales Tax)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## Presentations + Slides

Regent's NEW improved stage technique now makes it easy to shoot for unusual special effects. Dramatic 3-D realism at no extra cost.

The better ad agencies (and their clients) rely on Regent's Talent team for the "best" in PROMOTION ART, creative booklets, films plus essential visual aids for better PRESENTATIONS. Projection planning/staging plus expert meeting advisory services FREE.

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**Kurt H. Volk, Inc.**  
TYPOGRAPHERS  
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New York 17, N.Y.



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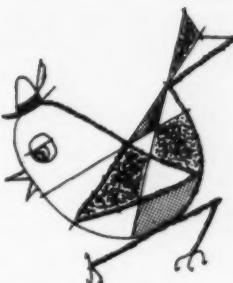
## what's new

(continued from page 18)

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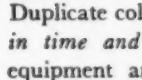
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grade 'A' quality Color Prints

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**COMPREHENSIVES**  
**SALES PORTFOLIOS**  
**DISPLAY, ETC.**



Precise scaling, striping, plus color correction to meet the most critical requirements. Duplicate color prints at great savings in time and cost. K & L personnel, equipment and technique geared to cope with the most complex problems.



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## RETOUCHING

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MU 8-3240 501 Madison Ave.

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color  
black & white

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MURRAY HILL 2-5341

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...introducing new talent—

Patricia Ahern...

adorable, naive, uninhibited

sales-provoking small folk

**G**ENERAL ART *associates*  
545 FIFTH AVE. • NEW YORK 17 • MU 2-3863



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... that sing — for service  
as you've dreamed of it —  
for prices that make  
your budget smile —



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graduated T-squares &  
flat straightedge rules

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rubs off clean.  
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TRENTON, N.J.

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## trade talk



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"A diamond is forever." Also using a campaign for gift diamond with a masculine approach . . . **Columbia Records** plans million dollar budget for LP record mail order operation . . . second operation "Snowflake" underway as **U. S. Steel** plans another industry wide Christmas promotion . . . **Silex Co.** plans its biggest push ever via Roberton Potter Co., Chicago . . . **Crosley & Bendix** set \$3,500,000 12 week drive . . . **Avis Rent-A-Car System** starting its first national promotion via N. W. Ayer, Phil. . . **Chemstrand** plans huge consumer drive for its sweaters this Fall, helping its dealers . . . **Lincoln Division of Ford Motor Co.** will be using the new 30-sheet poster this Fall . . .

**PHOTOGRAPHY** Lester Rossin Associates has started a new photography division headed by Wally Moos and including Clifford Coffin, Esther Bubley, Arthur Rothstein, Sol Libsohn, Joseph Breitenbach, and Harry Callahan . . . **Donald McMaster**, VP and General Manager of Eastman Kodak Co. received an Honorary Master of Photography Award at the annual meeting of Photographers Association of America . . . 18 year old **Karla Wolf**, student at Brooks Institute of Photography in Santa Barbara, Calif., won the 1955 Graflex Press Fellowship in photo-journalism . . . **Fran L. Stewart**, San Francisco photographer, has joined staff of Cal-Pictures Inc. . . .

**TV** Playhouse Pictures has added Bill Melendez and Sterling Sturtevant to staff . . . **Robert P. Mountain** to director of radio-TV dept. of Young & Rubicam . . . **Joel M. Le Bow** joined the art staff of the radio-TV department of N. W. Ayer in New York . . . **King Film Productions** has tripled its gross dollar volume and production at end of first year of operation . . . **Eastman Kodaks** new filmed TV series, Screen Directors Playhouse. **Leo McCrary** is directing "Meet the Governor." . . . **Arthur Capello** from Associated Screen Studios, Montreal, to TV AD, Geyer Advertising, N. Y. . . **Storyboard Productions** to 8490 Melrose Ave., Hollywood . . . **Promotional Films Inc.** is a new commercial motion picture studio in Minneapolis . . . **Lewis & Martin Films Inc.**, Chicago, to 1431 N. Wells St. . . **Harold M. Tulchin** from Sterling Television Co. to commercial TV director Hutchins Advertising Co., N. Y. . . **Charles B. Bellante** from production supervisor at Soundmasters Inc. to technical director of TV films, Sullivan, Stauffer, Colwell & Bayles . . .

**MEDIA** **Houston Chronicle** adds TV Guide as a Sunday Feature . . . **Colliers Magazine** is planning an extensive Christmas drug merchandising program . . .

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## British SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

*And it is inexpensive!*

SHEETS 11x14"  
WHITE or BLACK

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Complete with yellow Vinylite type gauge.

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*It's not only the type face . . .  
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(continued from page 12)

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*helen Gee*  
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(continued from page 45)

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*four pages*

our own art newsletter?  
Free, of course.

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20 E. 49 St., New York 17

## Joseph Torch

### ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade  
"The Best for Less" — Framing & Matting  
CHelsea 3-3534

creative art and design  
layout to completed job

**EGRI**

22 W. 56 St., N.Y. Plaza 7-5166

### let's be practical

(continued from page 46)

knowledge for layout and paste-up—such as inks, color, type specifications, copy fitting, and skill in handling a wide variety of art materials.

Ranked in order according to the number of votes received are the following tools: fine brush, crow-quill and other fine-pointed pens, drafting tools, speed-ball pens, airbrush, projecting devices, large pointed and flat edged brushes, mechanical lettering instruments, pantograph and scratch tools.

Materials and techniques considered necessary to the novice are: ink, tempera, flat watercolor washes, graded watercolor washes, pastels, Zapatone, Ben Day, scratch board, Craftint, photo-retouching, casein, oil paints, Bourges sheets and lithography.

On leaving art school the artist should be familiar with the following papers and boards (again these are ranked from the highest to lowest votes): Strathmore (Kid and Plate finishes), tracing paper, Whatman (hot and cold pressed), acetate, Bond layout, Bristol board, colored stock. Coquille papers and boards and Sho-card.

The last statement of the questionnaire asked for additional attributes omitted in the preceding statements. Highest ranking among these suggestions was "studio manners" — adaptability, pleasing personality and other characteristics considered necessary to the business man (including steady nerves). Second-up was "a keen interest in his work" — enthusiasm and self-sacrifice. Other writings were good studio habits, realistic point of view business-wise, knowledge of photostatic services, specialization only after a year of general commercial work.

Several artists returned their questionnaires unanswered, with the explanation that they found it impossible to weigh each ability without considering the kind of speciality for which the artist might be preparing. After analysing the patterns suggested for each type of specialist, Mr. Wiggin used a consensus of the offered opinions to arrive at differential training suggested for the letterer, retoucher, commercial artist and illustrator.

#### A. Lettering man

- (1) Ability to create original lettering styles, both script and Gothic.
- (2) Knowledge of several basic alphabets.
- (3) Skill in executing various common script styles.
- (4) Ability to estimate and designate type size.
- (5) Ability to estimate space require-

ments for printed matter.

- (6) Knowledge of common printer's measures.
- (7) Precise execution.
- (8) Knowledge of recent advertising trends.
- (9) Understanding of appropriate portfolio contents.
- (10) Understanding of reproduction processes.

#### B. Illustrator

- (1) Conceive ideas rapidly.
- (2) Translate ideas into an arresting design.
- (3) Make freehand copy of human model.
- (4) Render human figure in various styles and media, depending upon demands of the situation.
- (5) Make an accurate freehand copy of an actual object.
- (6) Make an accurate freehand copy from photo or drawing of human figures or objects.
- (7) Analyse and then reproduce various styles of rendering human figures or objects (as the style a particular firm prefers).
- (8) Create realistic approximations of human figures in various positions of motion and rest (without aid of model or photo).
- (9) Create imaginative and expressive human figures to suit demands.
- (10) Make simple reductions and blow-ups.
- (11) Retouch and "clean-up" a finished drawing to be reproduced.
- (12) Precise execution.
- (13) Render many types of textures common to everyday articles.
- (14) Understanding of pricing and budgeting of art work.
- (15) Understanding of some color theories.
- (16) Knowledge of color harmony terms.
- (17) Knowledge of characteristics of color.
- (18) Understanding of colored inks and effect upon each other when combined for reproduction purposes.
- (19) Understanding of advertising agencies and publishing houses.
- (20) Understanding of appropriate portfolio contents.
- (21) Working knowledge of Ben Day screens.

#### C. Commercial Artist

- (1) Conceive ideas rapidly.
- (2) Translate ideas into an arresting design.
- (3) Create original designs for containers, packages, ad layouts, direct mail.
- (4) Execute rough layouts.

(continued on page 67)



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**E-Z-Rase** **BLACK**  
**INDIA INK**

This is the astounding drawing ink discovery now acclaimed coast to coast!

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write on business letterhead for  
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murray hill 8-0091

1956 Edition of NOBLE'S LIST  
of Major Buyers now available.

## let's be practical

(continued from page 66)

- Make an accurate freehand copy of an actual object.
- Render objects in various styles and media, depending upon demands of situation.
- Working knowledge of two- and three-point perspective.
- Knowledge of several basic alphabets.
- Estimate and designate type size.
- Estimate space requirements for printed matter.
- Knowledge of common printers measures.
- Simple reductions and blow-ups.
- Do paste-ups of printed matter and illustrations.
- Retouch and "clean-up" finished drawing for reproduction.
- Execute art work precisely.
- Render many types of textures common to everyday articles.
- Understanding of pricing and budgeting of art work.
- Knowledge of recent trends in advertising design.
- Understanding of some color theories.
- Knowledge of color harmony terms.
- Understanding of colored inks and effect upon each other when combined for reproduction purposes.
- Understanding of advertising agencies and publishing houses.
- Understanding of appropriate portfolio contents.
- Understanding of reproduction processes.
- Working knowledge of Ben Day screens.

D. Retoucher

- Working knowledge of two-point, three-point and serial perspective.
- Make simple reductions and "blow-ups."
- Do paste-ups of printed matter and illustrations.
- Retouch and "clear-up" a finished drawing to be reproduced.
- Execute work precisely.
- Render many types of textures common to everyday articles.
- Knowledge of recent trends in advertising design.
- Working knowledge of various types of Ben Day screens.
- Knowledge of photo developing and printing.
- Understanding of appropriate portfolio contents.
- Understanding of advertising agencies and publishing houses.
- Understanding of reproduction processes.

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TRADE MARK  
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116. **Graphic Annual '55/56**, edited by Walter Herdeg & Charles Rosner. A visual record of the year's best ad art and design the world over. 755 illustrations, beautifully printed, 66 in color. Fully indexed. \$12.50.

117. **Catalog of Colour Reproductions of Paintings 1860-1955**. Illustrates 754 paintings, gives painter, title, date and medium of original and exact size, collection and city where original is, process used in making reproduction, source of reproduction and price. Based on the UNESCO archives. Paper bound. \$3.50.

### ANNUALS

83. **International Poster Annual, 1954**. Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

94. **33rd Annual of Advertising and Editorial Art**. New York Art Directors Club 1954 Show. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition. \$12.50.

110. **Penrose Annual 1955**. Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.

### ART

111. **How to Use Creative Perspective** by Ernest W. Watson. Analyzes the aspects of illustration which involve perspective problems. Illustrations are by such artists as Dorne, Fowcett, Atherton, Bobri, Cezanne, Stahl and Parker. \$7.50.

114. **Arts and Ideas**. William Fleming. Major periods of Western art—architecture, sculpture, painting, literature and music. Discusses the relationships between mode of expression and the social, cultural and political environment. 360 half-tones plus many drawings. 797 pages, fully indexed. \$10.

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42. **Streamlined Copy-fitting**. Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

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100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

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87. **Advertising Layout**. William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

107. **101 Usable Publication Layouts by Butler, Likeness & Kordek**. Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.

### LETTERING, CALLIGRAPHY

96. **101 Alphabets by Hunt & Hunt**. Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.

109. **The Universal Penman**. George Bickham. Facsimile reproduction of 1743 edition of penmanship, flourishes and calligraphic styles engraved by George Bickham, 18th century master. 212 plates. Wealth of design ideas. \$8.50.

### TELEVISION

31. **Designing for TV**, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

### PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching**. Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

103. **The Complete Airbrush Book by S. Ralph Maurolo**. Comprehensive reference manual on the airbrush is packed with know-how. 400 illustrations accompany text which teaches all phases of rendering and retouching. \$7.95.

115. **The Family of Man**. Based on the photographic exhibition created for the Museum of Modern Art by Edward Steichen. More than 500 photographs from 68 countries arranged as in the original exhibition with a prologue by Carl Sandberg. Printed by sheet-fed gravure. Deluxe edition, \$10; \$1 paper edition.

### PRODUCTION

101. **The Technique of Advertising Production**. Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

### GENERAL

79. **Commercial Art as a Business**. Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

112. **The Book of Signs**. Rudolph Koch. 493 symbols of several types: primitive religious, mystical, chemical, social, astrological and weather elements. \$1.

113. **Creative Advertising**. Charles L. Whittier. Covers selection of media, art, production, research, marketing and writing of the ad. 600 pages, fully indexed—a readable encyclopedic treatment of advertising. \$8.50.

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## booknotes

**AMERICAN HERITAGE**, June 1955. \$2.95.

"Source material" for artists in the current issue of American Heritage includes full-color reproductions of old prints of street-criers who used to peddle their wares on New York streets. Other features include full-color prints of Mexican War battle scenes, illustrations of famous balloon voyages, and other paintings of historical American events as well as reproductions of life masks of Thomas Jefferson and John Adams.

**MARILYN MONROE**, photos by Sam Shaw. Ballantine Books, 35¢.

A paperbound photo and caption story of Marilyn Monroe and the making of "The Seven Year Itch".

**HISTORY OF ART**, Jean Anne Vincent. Barnes & Noble. \$1.50.

For students, this is one in the College Outline Series and is keyed to standard textbooks. It surveys painting, sculpture, architecture in the Western world. Emphasizes art styles which have most directly affected our own cultural traditions, omitting such rare cultures as Far East, South Seas, American Indian and African Negro.

**SLEEPING UNDER BLANKETS**, Clare Barnes. Doubleday. \$1.50.

A tongue-in-cheek recaptioning of old photographers poking fun at the trials and tribulations of vacationers. Author is AD at Benton & Bowles and author of the zoo books, "White Collar Zoo", "Home Sweet Zoo", "Campus Zoo", and "Political Zoo."

**101 USABLE PUBLICATION LAYOUTS**, Butler, Likeness and Kordak. Butler Typo-Design Research Center, Mendota, Illinois. \$3.75.

Number three in a series of practical handbooks on publication layout will be of interest to editors and art directors. 101 different layouts are presented as examples of single page layout situations and problems. Pages with no illustrations and one to eight illustrations are shown with brief evaluations as to technique, type faces used, applicable situations for its use.

**DISCOVERING BURIED WORLDS**, Andre Parrot. Philosophical Library. \$3.75.

First in a series of studies of Biblical Archaeology. Is a general survey of archaeologists work during past century in near eastern civilizations. 128 pp. Bibliography, index, 30 b/w plates. •

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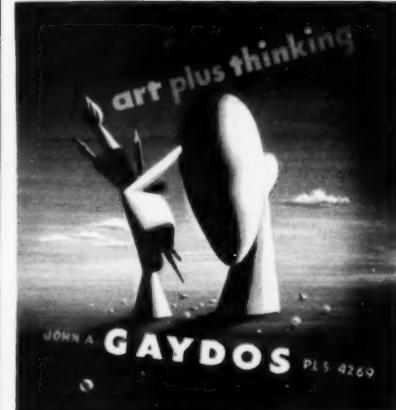
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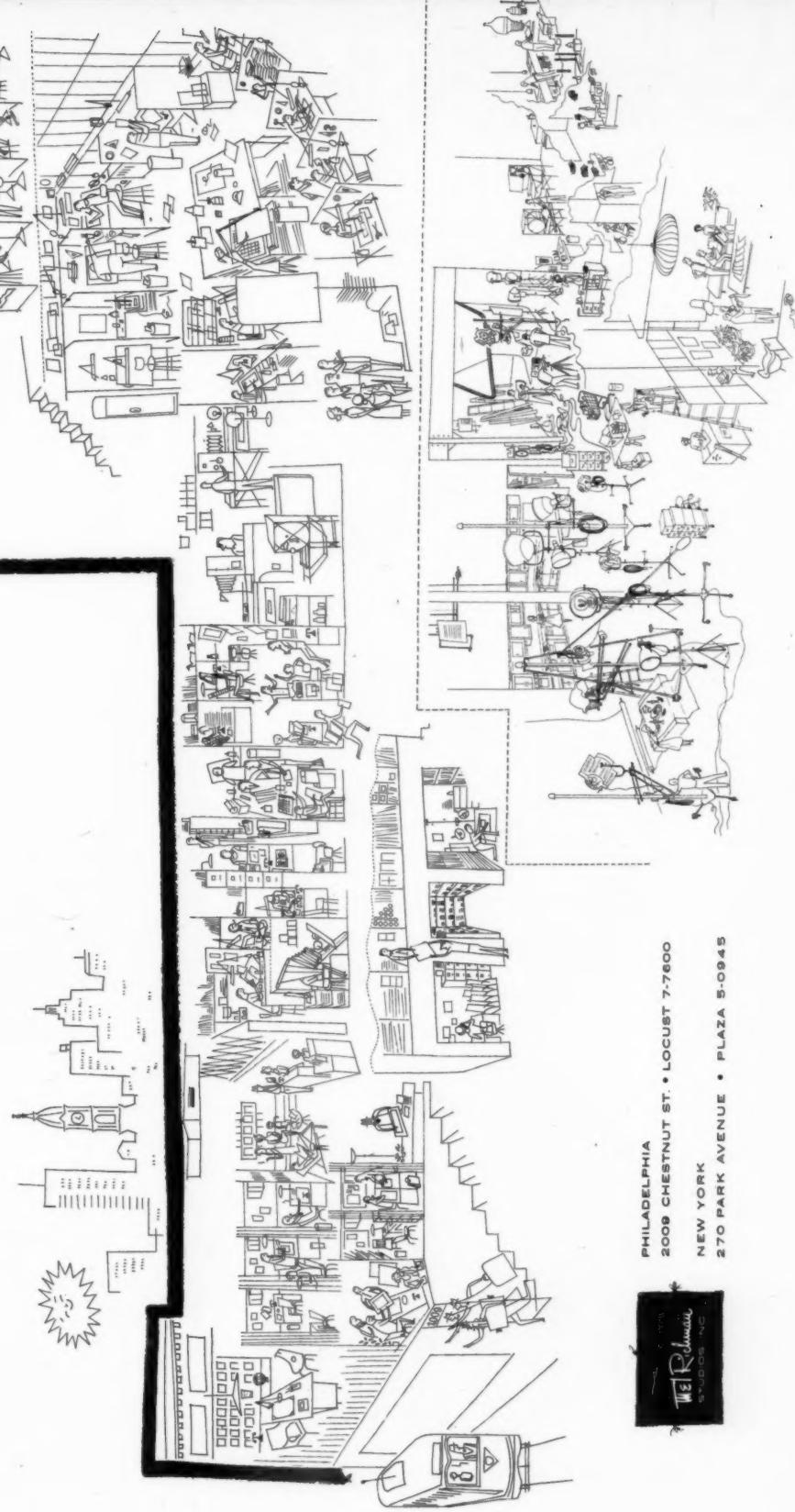
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